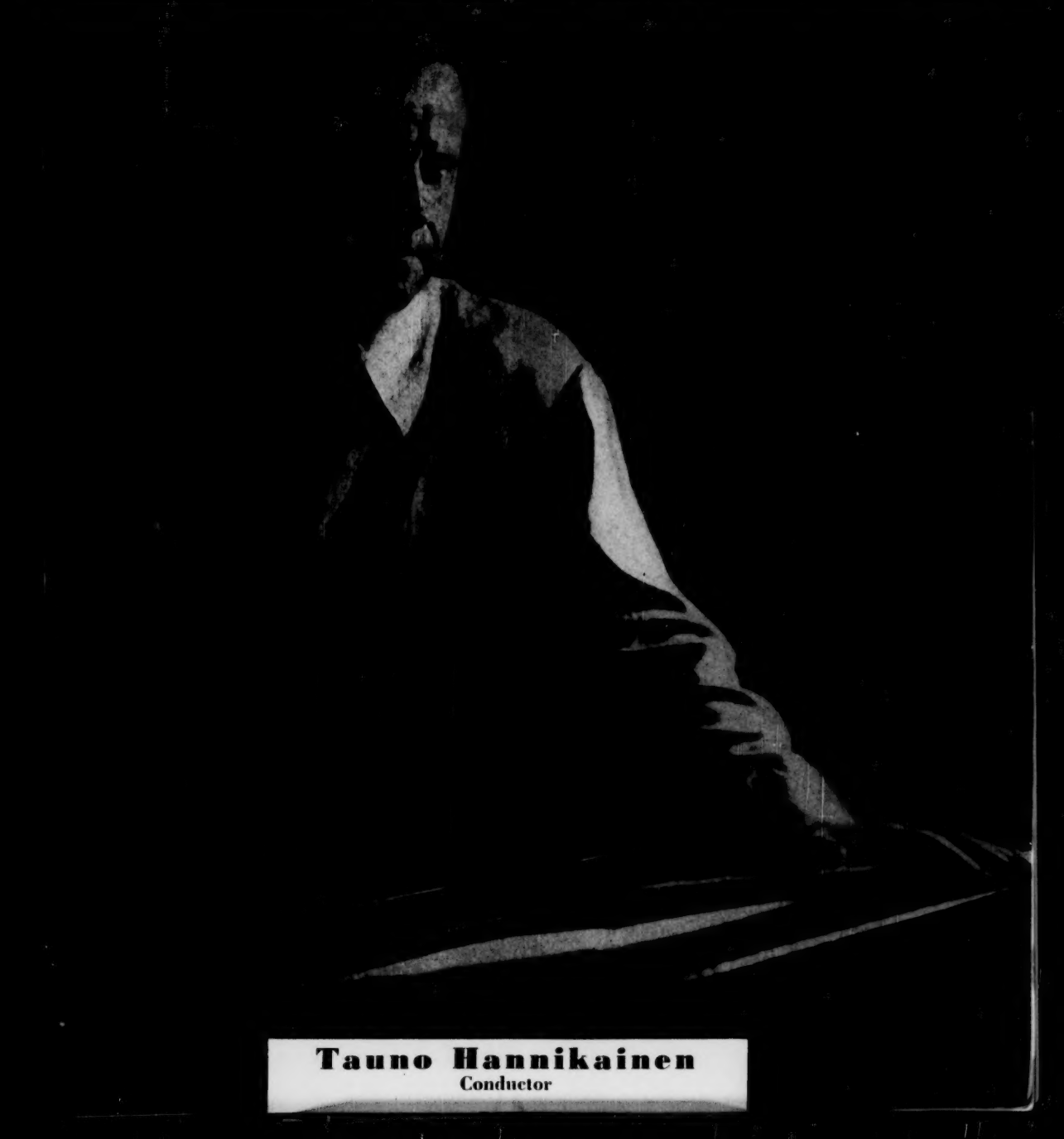
musical
COURIER

JANUARY 1, 1950 | 70th ANNIVERSARY ISSUE | 25 CENTS



Tauno Hannikainen
Conductor

"A RECORD"

orchestra

Chicago Symphony, Bruno Walter conducting—Brahms German Requiem (March 2-3, 1950)

Kenosha Symphony, Harold Newton conducting—Concert soloist (Feb. 15)

oratorio

9 Messiah performances in December including:

Swedish Choral Club, Chicago Symphony, Orchestra Hall (Dec. 18)

Apollo Musical Club, Elijah, Chicago Symphony, Orchestra Hall (April 10, 1950)

concert

Patrons of Music Concerts, Casino Club, Jan. 11, 1950.

Oshkosh Artist Series (Feb. 27) including Jennie Tourel, London String Quartet, Abbey Simon and others.

Midwest Bookings.

Orchestra Hall Recital—1950 (date to be announced).

radio

Star of Enchanted Hour, Sundays, 7:30 P.M. WGN-Mutual.

Theater of the Air, Saturdays, 9-10, WGN-Mutual.

Dec. 31—Merry Widow
Jan. 7—Frederika
Jan. 14—Desert Song

NANCY CARR

SOPRANO

825 Orchestra Building

Chicago, Ill.

LUBOSHUTZ *and* NEMENOFF

"This reviewer has never before known two-piano artistry comparable to this"

NOEL STRAUS
NEW YORK TIMES

The Peerless Team. One of the most satisfying recitals in many seasons.—*Philadelphia Inquirer*

The most brilliant two piano team before the public today.
Alexander Williams, Boston Herald

The most beautiful two piano playing I have heard in seasons.
Claudia Cassidy, Chicago Daily Tribune

NCAC **NATIONAL CONCERT AND ARTISTS CORPORATION**
MARKS LEVINE — Baldwin Pianos
711 Fifth Avenue, New York 22, N. Y.
O. O. BOTTORFF — RCA Victor Records

On the 10th Anniversary of his American Debut

ZINO FRANCESCATTI

wishes to express his deep appreciation

of the musical understanding and warm friendliness

which, for a happy decade,

he has found in the American public.

He extends his best wishes for the New Year

to all his friends from coast to coast.

musical COURIER

Founded 1880

Published by Music Periodicals Corporation
119 West 57th Street, New York 19, N. Y.
Tel. CIrcle 7-4500 Cable Address, MUSICURIER

GRACE NYLEN, *President-General Manager.*
MARCELLA SCHMOEGER, *Vice-President, Treas.*

Managing Editor, RUSSELL M. KERR.
Associate Editors, MARY CRAIG, RENÉ DEVRIES, ROSALYN KROKOVER, MARY STOLTZFUS.
Radio Editor, WILLIAM A. TAYLOR.
Foreign Editor, DR. HENRY W. LEVINGER.
Contributing Editors, HAROLD C. SCHONBERG, LEON CARSON, BERNICE FROST and HENRY HARRIS.
Promotion, DOROTHY BERSIN.
Production, SCOTT J. SAUNDERS.

SOME MUSICAL COURIER REPRESENTATIVES, U. S. A., CANADA, LATIN AMERICA:

CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6110 and 5804). BOSTON: Jules Wolffers, 256 Huntington Ave. (CO 6-6905). LOS ANGELES: C. Sharpless Hickman, 701 Ocean Ave., Santa Monica (Santa Monica 44511). SAN FRANCISCO: Mrs. Francis J. Redewill, 1675 Euclid Ave., Berkeley (TH 3-10760). DETROIT: Marion Gerhardt, 4625 Second Blvd. PHILADELPHIA: Samuel L. Singer, 317 North 18th Street. WASHINGTON: James G. Deane, 1619 Kenyon St., N. W. TORONTO: Joseph A. Whitmore, 35-10 Adelaide St., E. RIO DE JANEIRO: Ceicao de Barros Barreto, Avenida Atlantica 1054, Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Verna Carleton Millan, Avenida Vera Cruz 69. HAVANA: Huberto de Blanck, Avenida Bolivar 213.

EUROPE AND FAR EAST:

ENGLAND: Arthur Notcutt, 32 Maresfield Gardens, Hampstead, London N.W. 3. AUSTRALIA: Dr. Alphons Silbermann, 87 Ocean St., Woolahra, Sydney, N. S. W. AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Erwin Kroll, Laubacherstrasse 14, Berlin-Friedenau. HUNGARY: Frederic Sandor, Kresz Gezaucca 17, Budapest V. ITALY: Mrs. Mary Tibaldi Chiesa, Piazzi Volontari 4, Milan. NETHERLANDS: Frits R. Noske, Van Imhoffstraat 7, The Hague. ISRAEL: Dr. Peter Gradenwitz, P. O. B. 6011, Tel-Aviv. RUSSIA: Daniel Zhitomirsky, VOKS, Moscow. SWITZERLAND: Georges Bernand, 11 Rue Emile Jung, Geneva. JAPAN: Viscount Taktoshi Kyogoku, 9 Onden 1 Chome, Shibuyaku, Tokyo.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

JANUARY 1, 1950

A STATEMENT OF PURPOSE THAT STILL SERVES AS GUIDE

THE Musical Courier, in 1880-1, carried the following statement on its editorial page— the ideals of which are still vital today:

"This journal is intended to cover the musical [and dramatic] field. With a full sense of the responsibility this purpose involves, its publisher purposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. The need of such a journal is apparent, and on such a basis the support of artists and of the people may reasonably be expected. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line."

PROGRAM PREVIEW... Sir Andrew Murray, Lord Provost (Mayor) of Edinburgh and chairman of the Edinburgh Festival Society, shows the preliminary program for the 1950 series there next summer to Sir Francis Evans, British Consul-General, and Sir Harold Boulton, chief representative in North America for the British Travel Association. (Photo—Bill Kobrin, Michael Caputo.)
(Story on page 41.)

Seventy Years of Service to Music

With this issue, marking the 70th anniversary of its first publication, the Musical Courier is assuming a new and more modern format in keeping with the streamlined times in which we are living.

It has been the purpose of this magazine throughout the years to keep the public informed of important musical happenings, and to report the significant developments in every field of art.

It is no exaggeration to say that the name of every important composer, artist and teacher of music during nearly three-quarters of a century has appeared in its pages. Their doings have been chronicled, their musical endeavors reviewed, and their features became familiar to our readers even before their fame was established.

• • •

When the Musical and Dramatic Courier—as it was first known—entered upon its service to readers, music and the theatre in New York centered around Fourteenth Street and Union Square.

There was nothing provincial, however, about the musical atmosphere of Manhattan in 1880-1—it had had opera performances by various groups for a century or more. The era of the important music critics was opening: Henry T. Finck was to join the New York Evening Post staff in 1881, and Henry E. Krehbiel in 1880 took up his forty-year stint on the Tribune.

In 1881 James Gibbons Huneker came to New York and contributed regularly a column to the Courier, known as The Raconteur. Other notables whose essays appeared at times in the magazine were Philip Hale, erudite writer of program notes during many years for the Boston Symphony Orchestra; and William J. Henderson, outstanding as a historian and critic of the opera and singers during the half-century that followed. In 1902 Leonard Liebling joined the staff, and became its editor-in-chief from 1912 to his death in 1945, contributing his much esteemed column, Variations.

• • •

As Musical Courier enters its 71st year in a new dress—with its contents suitably concentrated for rapid and interesting reading—it looks forward with confidence to continuing its policy unchanged, with the most vital and enterprising musical figures represented in its columns, and the editorial policy keyed to catch those overtones which form the substance of music as it is practised today.

ON THE COVER

Tauno Hannikainen, Associate Conductor of the Chicago Symphony Orchestra, was formerly conductor of the Finnish State Opera in Helsinki, the Turku Symphony Orchestra, and the Helsinki Symphony Orchestra in Finland. Mr. Hannikainen was also guest conductor in many other European music centers. He came to the United States in 1940 as guest conductor of the Boston Symphony Orchestra, in Boston and New York, and since then has conducted most of the major orchestras in the United States. Mr. Hannikainen has been connected with the Chicago Symphony Orchestra since 1946.

IN THIS ISSUE

Facing the Music: Expressionism 6
Musical Courier Looks Back on Seventy Years 7, 8, 9, 10
New York Philharmonic in Days of Yore 10
London Revives Boris and Snow Maiden 12
Paris Provides Usual Rich Music Budget 14
Rudolf Bing, Next "Met" Head, Gives Credo 16
New York Dance Theatre Stages More Novelties 19
Network Problems in Broadcasting "Good Music" 20
Community Concerts Hold Annual Conference 21
Chicago Symphony Led by Hannikainen 22, 23, 24, 25
Silhouettes: The Age of Eminent Emmas 28, 29
New York Concerts: Midseason Novelties 30, 31, 32, 33, 34
Minneapolis Premieres Bartok Viola Concerto 35
Metropolitan Opera: Debuts and New Roles 36
Musical Jottings: News of the Artists 38, 39
Koussevitzky Gift Forms Congress Library Foundation 40
New Publications 44, 45
Music for the Teacher 46
Bernice Frost on Transposition 46
Up and Down Guild Keyboard 47

Vol. CXLI, No. 1
Whole No. 3202

MUSICAL COURIER. Published semi-monthly October through May and monthly June through September by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.50—Europe $4.50.

Seventy-first Year
January 1, 1950

FACING THE MUSIC

By Harold C. Schonberg

Drawing by Harold C. Schonberg

ARNOLD SCHOENBERG

ARNOLD SCHOENBERG has been called an expressionist composer. He has never denied the use of the term, as he has "atonalism," so it can be assumed that it meets with his tacit approval. It's a hard term to define, though So is any period label—classicism, romanticism, impressionism. The phenomena overlap; Bach and Mozart often are "romantic"; Mendelssohn, "classic." Expressionism is one of the newer musical-artistic terms. Like any other, it cannot be packed into a neat little box and stacked in a row with other neat little boxes labelled, severally, "Impressionism," "Post-Romanticism," "Neo-Classicism," and so on.

Expressionism has clearly-defined characteristics, though, and it has been a strong force in modern art and music. Whether or not it has permanent validity is not for us to say, yet. We are too close to it. It is a highly personal technique, hard to understand and, as such, distrusted by many people. Upper levels of dictatorships more than distrust it: they fear it. Expressionism is one of the ultimate expressions of the ego, and is not to be tolerated where regimentation is demanded. The dictators have their own terms for these creators, and any others who do not toe a pre-determined bureaucratic line. Degenerates, they call them, or formalist bourgeois decadents.

AN examination of expressionism, originally a Teutonic concept, would involve the shift of ideas prior to World War I. The movement started in Dresden, about 1902, where a group of artists organized into a band called *Die Brücke*. A few years later, in Berlin, a group calling themselves *Der Blaue Reiter* formally banded together and, in 1911, they put out Vol. I, No. 1 of a publication (with the same name) that expressed their ideals. Vol. I, No. 1 (Arnold Schoenberg was a contributor) was as far as it got, but the painters of the group—among them Kandinsky, Klee, Marc, Chagall and (later) Kokoschka—remained a united front.

They were the boisterous voices of what they claimed was a new tradition. What they were after was intensified reality. Chiefly they were in revolt against the principles of French impressionism. The impressionists were primarily interested in color, and laid down small flecks of pigment to produce a luminous painting. They tried to look on nature with a fresh eye, with the artist as medium between the canvas and the image on his retina. What they saw, they painted, without much physical distortion: whatever distortion was present came from the colors that resulted from their analysis and breakdown of nature. In many respects, their work stressed elegance and was completely objective.

The expressionists would have none of this They wanted to take nature and reinterpret it through their own very personal experience. They purposely avoided anything that might be construed as "elegant." Their portraits were intensely subjective, distorted to emphasize spiritual conflicts in the sitter and also the painter. They would never think of reproducing a thing exactly as they saw it. Instead they emphasized the ego, the unconscious, the elements which to them (often to them alone) signified the spiritual nature of the subject. One sitter for an expressionist portrait said, in 1910: "Kokoschka has made a portrait of me. It is quite possible that those who know me will not recognize me. But it is certain that those who do not know me will recognize me."

Expressionist art also had much to do with symbols, Freudian symbols especially. Very often these symbols meant more to the artist than the viewer, and the cry of unintelligibility was raised by the public. What it added up to, though, as far as concerned the artist, was an attempt to dissolve the concept of academic, naturalistic painting in a personalized, intuitive way that had nothing in common with impressionism or any of the other schools, like Cubism or its derivatives.

IN music, Arnold Schoenberg attempted a parallel feat: the dissolution of academic composition. But let us start at the beginning. Here is Schoenberg, the composer of things like the *Gurre-lieder* and D minor String Quartet, with the feeling that he as yet had failed to find the ultimate expressionism for his restless mind. At this point he turned to art, and between 1907 and 1910 he painted a large number of pictures. On October 8, 1910, he had an exhibition at the book store and art gallery of Hugo Heller, in Berlin.

He was approaching his middle thirties at the time, and was highly responsive to the artistic milieu in which he found himself. As a painter he was influenced by the expressionists, and he became friendly with the founders of *Der Blaue Reiter*. In turn, they were interested in his work and theories. Just as they reacted against impressionism, so did he. Just as they wanted to get away from literalism and representationalism which (they claimed) held painters in bondage, so did Schoenberg want to get away from the concept of tonality which (he claimed) kept composers in bondage. Just as the painters wanted to express themselves to the last unplumbed whirlpool of their egos, so Schoenberg (in the words of Adolfo Salazar) "sought to fashion the sonorous material in musical terms which were the equivalent of what the composer felt in his innermost being. Those imponderable elements which the artist revolves in his subconscious, in what has been called his somnambulism, have given the art of every epoch those indefinable shadings which sensitive composers know how to discover. . . ."

In connection with this, it is interesting to quote a line from Schoenberg's own program notes to his *Five Orchestral Pieces:* the music seeks to express "all that dwells in us subconsciously, like a dream." Schoenberg has also stated: "I do not consciously create a tonal or a polytonal or a polyplanal music. I write what I feel in my heart."

Well, of course, so do all composers. Schoenberg has never been too articulate in words, and his pronouncements have always left more hinted at than said. This "what I feel in my heart," however, carries implicit in it a little more than Mendelssohn or Haydn or Brahms would have meant by the same words. It implies a direct emotional utterance that is tonally expressed in deliberately-used, unorthodox, personalized tools and apparatus which are the direct statement of the inner self in relation to the world, not (as in Mendelssohn, Haydn, Brahms) the world in relation to the inner self. In other words, the object is not the important thing: the creator, the ego, is.

SUCH extreme subjectivity can, and often does, lead to works of art incomprehensible to most people, who refuse to make the effort necessary to invade and master the complicated symbols of the creator's private world. But the general idea of expressionism is clear enough. In music it attempts to mirror the inner feelings of the composer in defiance of any set theories, and at the same time enhance the reality of what is being depicted emotionally. It is often symbolistic; it attempts to transcend the notes. It stresses intuition. To get back to the analogy of art, nearly every painter up to Kandinsky and his school worked from nature (some more, some less), i.e., from something that had an objective basis in human experience. By the time we reach the extreme wing of the expressionists, though, there is no basis in nature. The emotion is all that counts. So in music, nearly every composer up to Schoenberg worked from what they and their listeners considered nature, i.e., from an accepted basis of tonality. By the time we reach the expressionist wing of composers, though, there is no basic in nature (tonality). If a composer wants to express himself by throwing over every sense of key relationship in an effort to delve deeper into what Wellesz calls "the deepest impulses" of the creative spirit, that's all right with them. But (as in painting) form, technique and balance there still must be. Extreme subjectivity is one thing, whereas nihilism is a term alien to art as the human mind understands it. Schoenberg and his school, whatever their future place, are far from being nihilists. All they want to do is point up human emotion in an intensified manner, outside the pale of natural orthodoxy, with all the scrupulous musicianship at their command. As such, expressionism is little more than an extension of the early romantic period.

Musical Courier Looks Back on 70 Years of Successful Music Coverage

MUSIC in 1880. It was the period when Wagner's work was a big controversial issue, when New York was excited over an imminent tour by Adelina Patti, when the building of the Metropolitan Opera House was three years ahead and the city boasted "about 25 places of amusement exclusive of dance houses and restaurants."

That year also saw the first edition of the Musical and Dramatic Courier, as this publication was originally called. Reading today the yellowed bound volumes of the first years (preoccupation with the spoken drama was dropped after a time), one is impressed with the lively coverage it provided in a day when the radio, phonograph and sound pictures had not yet appeared.

Some excerpts from these first issues are presented in the following pages, in order to give a sampling of the keen and at times witty treatment its pages provided—a conspectus of the musical and theatrical world of the day in America. A picture emerges of the interests of the more cultivated Americans of the era of top hats and side-whiskers for men; of long, trailing skirts and much other elaborate upholstery for women.

Primitive and slow-moving in some respects, this world of the carriage instead of the motor, the "palace" car instead of the passenger plane, may have been a bit over-serious in its formal attitude toward manners and morals, but no one can deny that at its best it was a sophisticated and a brilliant era. One even feels a certain nostalgia for days of yore which one may never have known. The Age of Innocence was indeed—if these pages are any criterion—not always as pastel as it has been painted! Some of its doings were at least a deep mauve.

Culling the News
(Items from Musical Courier, 1880-1)

. . . Liszt has left Rome and has taken winter quarters at Buda-Pesth. . . . Verdi has gone to Genova, where as usual he will pass some months. . . . It is reported that in the coming season at the Scala, the tenor Giovanni de Reszke, who has a very splendid voice, will sing. . . . After the representation of Aida at Monaco, the King of Bavaria sent each of the artists . . . a gift worthy of a sovereign's munificence. . . . The Italian opera with Patti at the Casino of Monte Carlo will commence January 20. . . .

After considerable delay the production of Richard Wagner's latest opera, Parcival (sic), has been assured by the lavish generosity of King Louis of Bavaria . . . the subscriptions throughout Germany had failed to achieve the desired result, and some 15,000 pounds were still wanting. His Majesty has granted permission for the leading artists of his own company in Munich to accept engagement for the summer of 1882 at Bayreuth. . . .

Promising Youth

Anton Dvorak, a Bohemian, is beginning to acquire fame as a composer. He is said to have a pronounced individuality of style and to be somewhat eccentric. . . . Emma Abbott and Zelda Seguin have quarreled. Mrs. Seguin left Miss Abbott's company, but nobody seems to know why. . . . The operetta Olivette is doing well at the Bijou Opera House. . . .

Nordica springs up everywhere. She has been singing in Don Giovanni at the Imperial Theatre, St. Petersburg. The Golos says: "Signora Nordica obtained the most gratifying success in the part of Donna Anna." . . . Mapleson's Opera Company appeared at the Academy of Music and gave Martha with Gerster, Carey, Campanini, Del Puente and Corsini; Don Giovanni tonight; Mefistofele, Friday. . . .

Social Notes of 1880-1

. . . Gounod has recently become a grandfather. . . . Clara Schumann is expected in Belgium, by which route she is travelling to England, to play in a series of concerts. . . . Vieuxtemps, the renowned violinist, since he has been in Algiers, has recovered from his nervous illness to the degree that he is able to play on his instrument and compose a little. . . . The Vienna Town Council conferred honorary citizenship on the well known composer, von Suppé. . . . The French journals relate that Patti . . . is a very good billiard player. . . . Among habitués of Saint-Saens' Monday receptions are the Princesse de Metternich, Count Zichy, Gounod, Tourgeniev, Mme. Viardot, Colonne, and a number of young composers. . . . [As usual present.Ed.]

(*Continued on page 8*)

Front Cover of Musical Courier announcing Wagner's Death

"MET" WAS STILL A BLUEPRINT

(Continued from page 7)

It is announced that the Commandery of the Crown of Italy will be conferred upon the Italian composers Ponchielli, Marchetti and Boito. . . . The new opera, Il Partigiano, by Count Osmond [was], recently represented at Nice; it seems to those who can read between the lines and the compliments that the work is not a masterpiece. . . . Salvini will give his farewell in three appearances at the Academy of Music. . . .

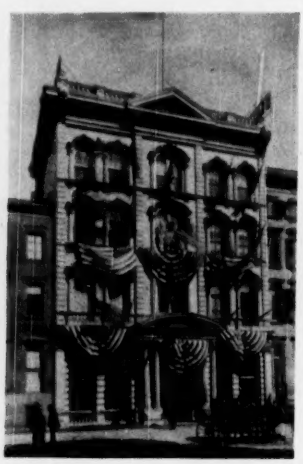
Edward A. McDowell (sic), a young New Yorker not yet twenty years of age, after playing in concert in Darmstadt, has been elected professor of pianoforte at the Conservatory in that place. Mr. McDowell is a pupil of Carl Herman, and the German papers already praise his "extraordinary individuality and advanced technique." . . .

Wagner, the composer, affects cats; and the Boston Globe says, "So does his music." . . . Teresa Carreño's company has returned to New York after a successful season. . . .

Emma C. Thursby received an offer of an engagement to sing at St. Stephen's Cathedral, Vienna, on the occasion of Prince Rudolphe's marriage. She was obliged to decline, as her engagements called her to Spain. [Mayerling was to come 8 years later.—Ed.] . . .

Housing Shortage Not New

On their way to Chicago from Indianapolis, Mme. Valleria and Campanini of Her Majesty's Opera had a little unpleasantness about the occupancy of a certain compartment in the palace car, which each was determined to occupy exclusively. In the event of either of the contestants being awarded the compartment, the other would not come to Chicago at all. However, after Madame had indulged in a copious flood of tears, and the husband and the tenor had damned each other until the car was impregnated with a strong odor of sulphur, the peacemakers sailed in and patched up a truce. The contestants took other compartments and the one in dispute remained unoccupied during the journey. . . .



STEINWAY HALL on Fourteenth St. was a main concert auditorium of New York seventy years ago. Chickering Hall was also used for recitals.

BRAHMS AND JOHANN STRAUSS (l.)

at Bad Ischl, Austrian watering place, where both used to spend holidays in summers. They were good friends, though their musical work was done in different fields.

Domestic and Other Processes

. . . Mlle. Heilbronn won her suit against the Baron of Panouse. The two were married, and the little difficulty was thus settled. . . .

Mlle. Gautié, while singing in Havre for Mons. Leroy, had oysters for dinner every day. He had contracted to assume all general hotel expenses; refused, however, to pay for the bivalves. . . . The case was taken to court and Leroy was defeated. . . .

Important Premiere

Two new overtures by Johann (sic) Brahms were recently performed at the Gewandhaus, under the author's leadership, and a Leipzig correspondent wrote: "The overture in D minor consists of music of a tragic character. . . . An intermittent kind of mournful, wailing music, performed by the wooden wind instruments, foreshadows the gloomier results that are approaching. . . . The theme of the Festival Overture consists of students' songs, the orchestration is very remarkable, notably some extraordinary effects produced by stopped horns and triangles. The reception . . . was favorable, though, compared to that accorded to some of Brahms' earlier works, it can hardly be called enthusiastic." . . .

Gye has already engaged for the coming opera season at Covent Garden Patti, Albani, Sembrich-Bosio, Valleria, Fursch-Madi, De Reszke, Warnots, Pasqua and Scalchi. The tenors are Gayarre, Nicolini, Marin, Mierzwinski, and Perugini; and the baritones Lassalle, Cotogni, Athos, and perhaps also Battistini. The conductors will be Bevignani and Dupont. . . .

Plans for the "Met"

. . . Negotiations for the purchase of the site for the new Metropolitan Opera House were concluded Saturday, and the purchase was practically accomplished. The site is the block bounded by Broadway, Thirty-ninth and Fortieth Street, and Seventh Avenue. The price paid is understood to be about $600,000, but the exact figures have not yet been made public. . . .

The plans will be substantially the same as when drawn up last October, so far as the interior is concerned . . . but it is thought that the Broadway front may be extended and altered to more imposing dimensions. It is to be fireproof in the strictest sense of the word (?), and the carpenter shop will be entirely separated from the stage. Thirty or forty well lighted dressing rooms, each separated from the others, and two galleries over the 112 boxes are to be some of the features. . . .

Composers' Doings

. . . Dvorak has completed a violin concerto, which he has dedicated to Joachim. . . . Ponchielli is ill with bronchitis at Naples. . . . An opera by Alfred Cellier, Nell Gwynne, will be produced in September by the Compley-Barton Co. It is said to teem with bright melodies. . . .

Raffaello Barbiera, writing in the Gazzetta Musicale, Milan, on Wagner's Tristan said: "The dramatic action is extremely monotonous; and we do not feel any interest, either, in the fantastic subject (human feelings are not reflected therein). . . ."

Early Press Book?

. . . The musical agencies in this city publish little pamphlets with the names, and in many cases the photographs, of the singers on their list. Their name is legion. Most of the aspiring vocalists are members of city choirs. . . .

. . . Rubinstein has given a first concert at the Apollo Theatre, Madrid, and the success, as may well be imagined, was splendid. . . .

The Ménestrel says that Charles Lamoureux . . . is founding an instrumental and vocal society which will give weekly concerts in Paris. . . .

The Philharmonic Society has determined to erect a statue of Beethoven in Central Park. Considerable money for the purpose has already been subscribed. . . . The Opera Festival at the Cincinnati College of Music closed with the seventh performance; attendance was 33,000, total receipts $60,000. . . .

Sarasate is reported to be engaged for three concerts with orchestra in the

Salle Erard, Paris. . . . Hans Von Buelow continues to receive decorations. The Grand Duke of Saxe-Weimar has given him the Commander's Cross of the White Falcon. . . . William Mason, the talented pianist, has edited and arranged several pieces for the piano. . . . Georg Henschel has composed a Te Deum for a Boston church. . . . Ambroise Thomas is reported to be writing a new opera for Patti, the libretto taken from a Japanese story (?). . . . Carl Rosa, the well known impresario, is said to be trying to bring Herr Wagner to this country. . . .

Savoy Piece

Another Gilbert and Sullivan new opera is finished, and will be brought out on Easter Sunday, when [D'Oyly] Carte's new Beaufort Opera House in London will be opened. The libretto criticizes the aesthetic affectations of modern society, but that is all that is known about it. [The work was Patience—Ed.] It will not be seen in this country till fall, and the authors are coming over to give it the prestige of their presence and of Sullivan's new knightly "Sir." . . .

News of the Day

A new feature at the New York College of Music, on East 70th Street, is the formation of classes for operatic singing. . . . A $1,000 prize for composers of all nations is being offered by the Cincinnati Musical Festival Association; foreign musicians are to send theirs to Saint-Saens in Paris, or Reinecke in Leipzig. . . . A May Musical Festival in New York is being prepared by Dr. Leopold Damrosch. Although not on anything like the vast scale of the Handel Festivals held at the Crystal Palace, London, it will, nevertheless, stand in the place of one of them. . . . It will be held in the new armory of the Seventh Regiment. . . . The orchestra will number over 250 instruments; in addition to the grand festival chorus of 1,200 singers, an extra attraction will be a choral force of 1,000 young ladies and 700 boys from various choirs; 10,000 seats will be provided, and the organ of St. Vincent Ferrer church has been kindly loaned for the occasion by the Paulist Fathers. . . .

A SKETCH BY GILBERT ILLUSTRATING H.M.S. PINAFORE. This comic opera was first heard in London in 1878, soon thereafter winning phenomenal popularity in the U. S.

Useful Lady

. . . Marie Rôze has been engaged by Col. Mapleson to appear at the Academy of Music for the remainder of the season. She will, it is said, enable him to produce Mignon, Robert le Diable, Huguenots, Lohengrin, Nozze di Figaro, Der Freischuetz, and Ruy Blas. . . .

That Was 70 Years Ago

The Metropolitan Opera House Company filed its annual report with the Secretary of State, January 6, as follows: Subscribed capital, $600,000; cash assets, $54,801.81; no debts. [House had not been built yet.—Ed.]

Sarah Bernhardt finished a successful season of four nights and a matinee at the Baltimore Academy of Music on Saturday, and arrived in Philadelphia Sunday night, appeared at the Chestnut Street Theatre Monday evening in Phédre. Her Chicago engagement footed up $7,000—the heaviest of its kind ever made there. . . . [Her tour netted $200,000.—Ed.] . . . Uncle Tom's Cabin continues to run at Booth's Theatre and the Academy of Music. . . .

The Black Venus, a spectacular play by Adolph Belot, first produced at the Théâtre du Châtelet, Paris, will be presented by the Kiralfy Brothers at Niblo's Garden. . . .

The Antimacassar Era

Franz Liszt is expected at Buda-Pesth, where princely rooms are being prepared for him in the palace of the Musical Academy. Ladies of high social position have worked for some months at the decoration of the large room reserved for "the King of the Piano," and each lady has furnished a little masterpiece of embroidery bearing its proper monogram. All has been confided to an artistic decorator, who is mounting these objects on handsome furniture. . . .

The Orchestral Goose-Step

The Vienna Philharmonic Society has invented a new mode of acknowledging applause. Formerly . . . the conductor only bowed, which was accepted as a mark of thanks made in the name of all the players. Now things are changed, for every member of the orchestra rises as a single man and salutes the audience in cadence.

(Continued on page 10)

AN EVENING WITH WAGNER AND LISZT,

at Villa Wahnfried, home of the former composer at Bayreuth, as portrayed in a painting by Papperitz. Wagner sits with one of his scores which Liszt is playing; the listeners include Cosima Wagner, who was Liszt's daughter and Wagner's wife (shown at left, with arm around her son Siegfried); Amalie Materna, famous soprano, seated at her side; and, standing at the piano, two noted conductors, Hans Richter (l.) and Hermann Levi.

PATTI TOUR IMPENDED

(Continued from page 9)

Couldn't Spell It Even Then

A new opera, Eugene Aneguine (sic), by Tschaikowsky has been given at the Russian Opera House. The composer was called out thirty times. The execution was excellent. Signor Bevignani, at whose benefit the first representation was given, made a profit of 6,200 roubles.

On Dit . . .

It is positively announced that Adelina Patti will visit the United States next fall; Mr. Rudolph Bial (of Koster & Bial's Concert Garden), a personal friend of the great *diva*, and her successful manager when, after an absence of many years, she again appeared in Berlin in Italian opera, creating a great furore . . . has been requested to take charge of the preliminary details. Her manager Pollini is expected to come to New York during the summer. . . .

The Long Road Back (1880-1)

. . . Although the season so far has generally been a successful one for theatrical troupes, representatives of two stranded operatic companies have found their way back to New York within the past few days. . . . Col. Halleck through agents in Paris secured a troupe of 52 French opera singers and chorus, making engagements with each for seven months. . . . The troupe played to fair houses at Montreal, afterwards at Quebec, Troy, Rochester (!), Syracuse. There the Colonel left them. Money was raised and they came to Albany, where they . . . were unsuccessful. Nearly half the troupe made their way to New York, leaving their baggage in pawn for unpaid board. . . . The other wreck is that of the Tagliapietra Grand Italian Opera Troupe, touring in Canada, the West and the South. . . .

Mazdas Were in Offing

The great loss of life by the Brooklyn Theatre fire [This happened Dec. 5, 1876.—Ed.] was not turned into an opportunity by foreign writers to lecture the American public upon the insecurity of their playhouses. . . . As a rule, the clergy treated the catastrophe in a common sense manner, and pointed the moral very differently by warning their hearers to patronize only lofty and purifying plays, lest in a moment they might be cut off in the middle of their indulgence in impure thoughts. . . . [They were safe; Kate Claxton was playing in The Two Orphans.—Ed.]

The speedy adoption of the Edison light for purposes of stage illumination seems to be inevitable. It cannot come too soon.

Un-Victorian Behavior

Operatic squabbles have recently disturbed the peace and dignity of Her Majesty's Opera Company. Arditi and Campanini had a difference. . . . Later on two *prime donne* met to rehearse the same role. . . . Nothing in particular happened, [but] . . . the public was treated to a few columns of reading matter. . . .

Somewhat Like Today

. . . Weber [the New York piano manufacturer.—Ed.] is unable to get any pianos to place in his warerooms. No sooner is a piano finished than it is shipped off to one of his agents. . . .

At Chicago, on Christmas night, Signor Antonio de Novellis, of the Strakosch-Hess Opera Troupe, was presented with an elegant gift, consisting of a solid silver pitcher and goblet, suitably inscribed, by the members of the chorus.

Editorial Hazards of the '80's

The editor of an influential daily, having been personated more than once by a "*doppelgänger*," who used his name at the doors of theatres, privately sent word not to pass anybody giving his name. . . . His own habit was to carry a ticket like any ordinary citizen and give it in at the door. So it happened that he was not personally known to the doorkeeper. One evening, however, having failed to provide himself with the necessary pasteboard, he handed his card to the guardian. Long before he could realize what had happened, he found himself in the custody of a policeman, who took him to the station house. It was after 12 o'clock when a carriage drove up and one of his own subordinates rescued him.

Before the Days of Unions

When they decided to produce Meistersinger at the Stadt Theater, Magdeburg, they held no less than 1,790 rehearsals, 790 for the principals, 800 for the chorus, 40 general, 30 for the carpenters, and 170 for the band. . . .

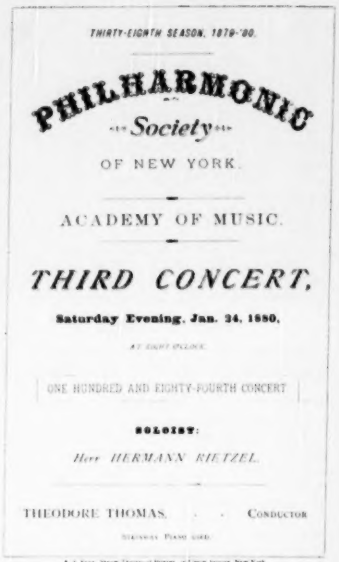
In the Age of Orchestral Innocence . . .

ALREADY in its 38th season in 1880, the New York Philharmonic was conducted by Theodore Thomas. Soloists in that and the preceding season included Rafael Joseffy, Campanini, Minnie Hauk and others. When Herman Rietzel appeared as piano soloist on Jan. 24, 1880, nepotism may not have been entirely absent, as there was a Rietzel on the Board of Directors and Rietzels were members of the violin, cello and woodwind sections. Emil Mollenhauer was a guest conductor. (It was subsequently resolved by the Society: "that Emil Mollenhauer be paid for his services rendered at rehearsals and first concert, but never to be invited again to perform in orchestra of the Society." Reason not given.)*

Items of the budget of seventy years ago are a commentary on changes in monetary values, and those in regard to salaries would make a modern union leader swoon.

General admission was $1 a concert, without reserved seat. Orchestra members were paid by "dividend." On Feb. 13, 1879, it is recorded: "Resolved that a full dividend be $25." Stiff fines for absenteeism—about $10 for each rehearsal or concert missed—reduced this figure. As for the conductor, on June 11, 1879, it was "resolved that this Board recommend to the Society at large that twenty shares of dividends be granted to Mr. Thomas as conductor guaranteed by $1500. Carried." For this munificent salary, Mr. Thomas conducted rehearsals and concerts—he also read proof on the season's circulars. A ticket seller recevied $27 for 3 weeks' work. Gasman (exact duties unnamed), $10. The bill for printing notices for the annual meeting was $1. Cartage for kettle drums, $2.

A resolution of June 1, 1880, sounds more like the Philharmonic-Symphony Society of today: "that the Committee on Music are hereby empowered to increase the orchestra to 100 performers." The present membership is 104.



THIRTY-EIGHTH SEASON, 1879-'80.

PHILHARMONIC
Society
OF NEW YORK.

ACADEMY OF MUSIC.

THIRD CONCERT,

Saturday Evening, Jan. 24, 1880,

AT EIGHT O'CLOCK.

ONE HUNDRED AND EIGHTY-FOURTH CONCERT

SOLOIST:

Herr HERMANN RIETZEL.

THEODORE THOMAS, . . CONDUCTOR

STEINWAY PIANO USED.

*Despite this interdict, Emil Mollenhauer continued to flourish as one of the great musical figures of the day, as conductor of the Boston Handel and Haydn Society and other organizations. Among his pioneering activities were tours of universities and colleges with the Boston Festival Orchestra and noted singers.

How Different Today!

The Sunday night singing classes in the White House are not being continued under the present administration [Garfield's].

Has Nice Press-Agenty Ring

When Emma Nevada sang recently in opera at Naples, the crew of an American steamer threw their caps upon the stage in their enthusiasm, and the soprano gathered them up as souvenirs. . . .

Marie Van Zandt sang in London as Dinorah, and the Telegraph reported: "Not since the early days of Patti have such dazzling vocal fireworks been heard." Especially praised were her "shakes." . . .

• • •

This was New York in 1880-1. Here are some glimpses of a world that has vanished, and yet was very much akin to that of today. There is a certain continuity about the land of art. Despite the changes in its manners and *mores*—from ballad concerts to Schoenberg, and from Meyerbeer to atonality—the eternal emotions of the human being are exhibited, in ever new guises, on both sides of the footlights.

Gorodnitzki

"as usual, brilliant, alive, intelligent"

THE NEW YORK TIMES,

THURSDAY, OCTOBER 27, 1949

GORODNITZKI PLAYS AT CARNEGIE HALL

Pianist Introduces 'Regency Suite' by Harold Triggs—Liszt Sonata Featured

By NOEL STRAUS

Sascha Gorodnitzki, pianist, gave a recital last night at Carnegie Hall. His program contained Mendelssohn's "Song Without Words" in G major from Op. 62, Beethoven's Thirty-two Variations in C minor, Liszt's Sonata in B minor, Harold Triggs' "Regency Suite," which received its first New York presentation, and a Chopin group composed of the Nocturne in B major, Op. 9, No. 3, the "Ecossaises" and the "Andante Spianato and Grande Polonaise Brillante."

Mr. Gorodnitzki's playing was as usual, brilliant, alive and intelligent. Power and virtuosity have always been the strong points in his performances. His work at this latest appearance showed [illegible] characteristics, and in addition, [illegible] in poetry and color. In consequence of this improvement, he was able to give an interpretation of the titanic sonata of Liszt that had far more than technical facility and drive to commend it.

Dramatic Forcefulness

There was dramatic forcefulness in the reading of this masterpiece and much also in the way of imaginative detail and careful tinting. From the introspective introductory measures to the brooding final page, the content was clearly defined in its architectural patterning, and the music's wide diversity of moods were significantly contrasted. The relation of the various voices to each other, even in the complicated fugato section, is not often so expertly handled, nor is it often that the Andante in F sharp, forming the central division of the opus, is so well understood.

NEW YORK POST HOME NEWS, THURSDAY, OCTOBER 27, 1949

Music

Gorodnitzki Recital At Carnegie Hall

By HARRIETT JOHNSON

Sacha Gorodnitzki's playing of Chopin and Liszt last night in Carnegie Hall had the refinement and polish of the best gentleman's manner combined with a brilliant virility. The pianist's effectiveness was also enhanced by his tone, which had an unusual limpidness in such works as Chopin's B Major Nocturne and the "Andante Spianato" and "Grand Polonaise Brillante." It, too, was successfully versatile. Even when quiet in mood, the tone's quality had vitality and when desired there was animation and sparkle.

Liszt's "La Campanella" was performed with easy volatility as an encore after a heroic program which included the thirty-two variations of Beethoven and the Liszt B Minor Sonata. Mr. Gorodnitzki has the kind of sweeping power and pyrotechnics which can dazzle, but he also, in the portion of the program I heard, was impressive as a mature musician who could project a mood with significance.

He plays effortlessly and consequently never gives the listener any concern; thus he can entertain as well as enrich an audience through his communication of ideas. Technical emancipation, maturity and imagination—these three attributes—Mr. Gorodnitzki has stirred into one kettle and the total makes a good musical brew.

NEW YORK WORLD-TELEGRAM,

THURSDAY, OCTOBER 27, 1949.

Music

Gorodnitzki Scores With Liszt Sonata

By LOUIS BIANCOLLI.

A rousing performance of Liszt's B minor Sonata highlighted Sascha Gorodnitzki's return to Carnegie Hall last night.

Few seasons go by without at least two gripping accounts of the famous sonata. Whoever provides the next version will have to go far to outshine Mr. Gorodnitzki's in sustained power and brilliance.

The sonata requires a terrific outlay of technique, and Mr. Gorodnitzki can match his fireworks with anybody's. It calls for poetry.

Mr. Gorodnitzki didn't slur over the soft passages in his haste to get to the next big explosion in double-quick time. They came like breathing spells for everybody.

Columbia Records

Management: MERTENS, PARMELEE & BROWN, Inc.
• Division: Columbia Artists Management Inc.
• • 113 WEST 57th ST., NEW YORK, N. Y.

London Revives Boris Godounov And The Snow Maiden

By ARTHUR NOTCUTT

London

THE revival of Boris Godounov at Covent Garden introduced a young Bulgarian bass, Boris Christoff, who created a sensation. He has had only four years experience in opera, but is now a regular member of La Scala. It is reported that he is to sing at the Metropolitan in the 1950-51 season. His voice has something of the true Chaliapin timbre, and he sang his role here in Russian. In addition, he is a superb actor (the slight exaggeration noticeable on the night of his debut will no doubt soon disappear). He sang throughout with compelling dramatic power and in the farewell and death scene, with the utmost beauty and power of expression.

In a recent performance of Boheme at the same house, two Americans especially distinguished themselves—Shirley Russell, who sang Mimi with a sensitive, warm tone and Jess Walters, whose Marcel was wholly admirable in every respect.

A second visit to The Olympians by Bliss and Priestley gave this reviewer an opportunity of confirming his first impressions, which were fully reported in the Nov. 1 issue of Musical Courier. A few cuts have been made and the performance speeded up to its great advantage. A closer acquaintance with the music reveals fresh beauties—especially the lyric portions and the brilliance of the orchestration. But the Bacchanalian scene in the second act is overstaged and still too long.

The opera is given in a prologue and four acts, but there are only two intervals and the extensive cuts in the score enable the dramatic impact of this fairy fable to make its full appeal.

All the characters are adequately played (one cannot point to a weak spot) while John Moody's production is smooth and effective. One of the outstanding features of this delightful opera is that the last act is the finest—in fact, it is one of the best last acts in any opera. Rimsky-Korsakoff had a great gift in leading up to his final climaxes and the concluding chorus in praise of Yarilo the Sun-God is a particularly notable example. The orchestra in the enlarged orchestral pit was fully adequate. James Robertson conducted a highly polished performance.

SCENE FROM THE OLYMPIANS, new opera by Arthur Bliss, with libretto by Priestley, as produced at Covent Garden. The tableau is the finale of Act II, with Jupiter preparing to launch his thunderbolt. (Photo—Picture Post.)

Snow Maiden at Sadler's Wells

At Sadler's Wells theatre, this splendid little company of British artists go from strength to strength and the ensemble was never higher than at present. Their leading tenor James Johnston having migrated to Covent Garden only sings at Sadler's Wells occasionally as a guest and cannot easily be replaced. A recent revival of The Snow Maiden has shown the company at its best, the title role being sung by a young Australian soprano, Elsie Morrison, who is an acquisition. Her voice is of lovely, pure quality and she sings in a fluently lyric style especially suited to this role. The volume is small but sufficient for a theatre of this size.

Dvorak Work Restored

For its December concert, the Royal Choral Society revived Dvorak's Spectre's Bride—a relic of the Victorian era, first performed in Bohemia in 1885 and at the Birmingham Festival of the same year. It was apparently received with enthusiasm then and the music historians of that era set a far greater value on it than would be accorded by present day standards. The work suffers from an exceedingly poor libretto. The supernatural features are overdone and continue for such length of time as to become wearisome. The only really grateful music in the score is allotted to the soprano—sung with exquisite vocal coloring by Joan Cross. The other soloists were Heddle Nash and Gordon Clinton.

While the choir made the most of their opportunities in this cantata, their real art was better exemplified in Holst's Hymn of Jesus, a work of great beauty, which made as great an appeal to this listener as when originally presented after the first World War. The conductor of both the Dvorak and Holst was Sir Malcom Sargent.

Josef Krips, who first came to London with the Vienna State Opera, has conducted the L.S.O. in a few concerts and added to his reputation. It is natural that he should be at his best in the music of his native Austria and his interpretations of Mozart, Schubert and Johann Strauss bear witness to the elegance of his style and perfection of taste.

Jugoslav Novelties

An orchestral concert of Jugoslav music was recently held at the Central Hall with the cooperation of the City of Birmingham Orchestra and its conductor, George Weldon. The majority of the music was new to London and included part of the ballet music from Omridska Legenda by Hristic, and Bela Krajina by Kozima.

The main work was a Symphony (styled "Eroica") by Stjepan Sulek, 35, described as the most noted composer of the younger Croat generation. The Symphony was written in 1944-1946 and first performed by the radio orchestra of Zagreb under the baton of Milan Hervat, who also conducted it here. The music is modern in its idiom and contains some original ideas, reflected in the somewhat elaborate orchestration. The adagio is a mournful movement based on one theme. It is in the final section of the symphony that the composer completes his architectural design by the introduction of a funeral march, gradually transformed into a triumphant march, leading to an impressive coda.

Kendall-Taylor played the Piano Concerto in A major of Skerjanc, which he had also given on a previous occasion. This score represents the Jugoslav School in its less modern style.

Philharmonia Series

The Philharmonia Concert Society, of which the president is the Maharaja of Mysore, a keen music lover, announced a series of twenty-four concerts, embracing orchestral, Lieder, piano recitals and chamber music. The founder and honorary artistic director is Walter Legge, to whom London concert-goers are greatly indebted for the organization of this series.

The first two concerts were orchestral, under the conductorship of Herbert von Karajan, who although he has made one previous appearance here, is practically unknown in London. The first was entirely devoted to the Beethoven Ninth Symphony, of which he gave an interpretation notable for its precision, clarity and fine craftsmanship. The choir was the B.B.C., singing in German, with four first rate soloists.

At the second concert, the program had to be changed owing to the illness of Dinu Lupatti, scheduled to play Bartok's Third Concerto. The items were all orchestral, commencing with the Tchaikovsky No. 6, which Karajan read with brilliance and virtuosity. There was some exceptionally beautiful string playing and none of that sickly sentimentality which is so often associated with this music. The second half comprised Till Eulenspiegel, played with characteristic verve, and Ravel's Bolero, in which the rhythm was observed in the clearest detail. The battery of drums, brass, etc., was worked up to a shattering climax, but the notorious Albert Hall "echo" was unfortunately much in evidence.

THE ASCAP CREDO

ASCAP is a useful, progressive Citizen. It acts in the best interest of the Public, while faithfully serving its Customers and Membership.

ASCAP is frank and friendly.

ASCAP fosters and safeguards the musical talent of American youth, by increasing incentives, providing security and protecting their creative product.

ASCAP aspires to preserve the American freedom of thought and expression, for only in such climate—free from social, economic and political pressure—can creative talent reach its full height.

ASCAP realizing that talent is not the property of any single group, accepts composers and authors to membership without regard to race, creed or color.

ASCAP strives to bring to an ever-widening audience a fuller appreciation of America's rich musical heritage. THE SOCIETY freely fosters the performance of its members' music without compensation, for diverse public, educational, therapeutic and charitable uses.

The American Society of Composers, Authors and Publishers

30 ROCKEFELLER PLAZA, NEW YORK 20, N. Y.

Paris, As Usual, Is Musically Prolific

By SUZANNE DEMARQUEZ

Paris

BEFORE discussing recent Paris concerts and opera, I should like to describe a program given at the Madeleine, the exact replica of one heard in the same place at Chopin's funeral on Oct. 30, 1849. Two of his preludes were played on the great organ by Edouard Mignan. Mozart's Requiem was performed by the Orchestre National and the Choir of the Radiodiffusion Française with the splendid soprano Suzanne Danco as soloist and Ernest Bour conducting. The Funeral March from the B minor Piano Sonata was then played by the Garde Republicaine under its conductor, Julien Brun. All this was very beautiful but perhaps a bit too mondaine for commemorating the reticent genius of the piano.

Now to the events of the month. The Opéra revived The Merchant of Venice, by Reynaldo Hahn, based on the play by Shakespeare. One is always surprised that this composer who excelled in a light genre, almost "salon" music, could find the dramatic accents necessary to the grand aria of Shylock, sung with great power by Louis Noguera. The whole production was remarkable. As Portia, Dénise Duval was acclaimed for her beauty, her fine voice and her histrionic talent. Froumenty as Antonio is *noblesse* itself, and one has also to congratulate Max de Rieux on his *mise-en-scène* and Inghelbrecht for his musical direction.

Operetta Premiere

The new operetta at the Gaité-Lyrique, Symphonie Portugaise, owes its success to the music by José Padilla, which is caressing, picturesque and colorful. It abounds in dances and arias sung by Germaine Roger and André Dassary. The scenario is complicated and not very convincing. But it is a pretext for decors and costumes sumptuous and of excellent taste. The stage director Henri Montjoye, the ravishing dancer Maria Aranda, who also was the choreographer, and the excellent conductor Marcel Cariven were cordially applauded.

New Ballets

In line with the evermounting interest in the dance here, the Opéra Comique, for Chopin's centenary year, commissioned Henri Büsser and his pupil, Jeanine Rueff (Grand Prix de Rome), to orchestrate Chopin's Etudes, Preludes, the Bolero, the Fantasie-Impromptu and one of the Polonaises, an impossible task which could not be executed successfully.

To this music the ballet master, J. J. Etcheverry created a choreography so poor and banal and bare of any imagination and interest that it was only due to the exceptional talents of the dancing stars, the brilliant Solange Schwartz, Geneviève Kergrist, Michel Rayne, that a bit of comfort was given to an audience which suffered from this boring and useless spectacle.

It is a pleasure to leave this dreary venture and devote our thoughts to the Ballet des Champs-Elysées, which at the theatre of the same name gave a gala season with the greater part of artistic, intellectual and elegant Paris in attendance. The company of Roger Eudes, the director of the Théâtre des Champs-Elysées, is under the artistic direction of Boris Kochno. It is composed of young artists, many remarkably gifted, and boasts one dancer who is extremely talented also in choreography; Jean Babilée. The toast of the evening was the spirited pantomine set to Till Eulenspiegel's Merry Pranks by Richard Strauss, in which rhythmical vitality was in evidence at every moment. As Till, Babilée is light, gay, almost ethereal, a bit foolish. He dances with great virtuosity. The settings and costumes of Tom Keogh are reminiscent of the style of Breughel or Bosch. The ballet had a roaring success.

PARIS . . . Place de la Concorde at night. (Photo—French National Tourist Office, N. Y.)

The second ballet, Le Reparateur du Radio (The Radio Repairman) also is a pantomime, but an acrobatic one, on a book by Elsa Triolet, wife of the writer Louis Aragon. It was greeted with boos and hisses and, in contrast, great acclamation by a part of the audience. All this was quite unnecessary, for the subject, the setting by Brassai, representing the room of a small worker, the dances staged by John Taras, and interpreted by Danielle Darmance and Teddy Radolphe did not merit either the excess of praise nor the indignation. The music by Jean Rivier, however, is absolutely charming.

Auric Score

The third creation, Le Peintre et Son Modèle, scenario by Kochno, music by Georges Auric, choreography by Massine and settings by Balthus, shows the atelier where the artist (Youly Algaroff) goes through the tortures of creation in front of his model (Irene Skorik). The choreography is inventive and harmoniously executed with great assurance, but is based more on static effects than on the dance.

The fourth ballet, Devoirs de Vacances (Holiday Homework) with simple music by William Walton, is not a great creation but it reveals a symphony of colors conceived by Cecil Beadon and shows remarkable dance technic by Helène Sadowska. Our dancing star Yvette Chauviré, who left the Opéra and joined the Champs-Elysées Ballet, was seen in a scintillating *pas de deux*. The orchestra was conducted by André Girard.

During the same period, the Ballet de Monte Carlo continued to give their spectacles at the Théâtre Sarah-Bernhardt. Massine danced the Tricorne by Manuel de Falla in his own choreography, with the magnificent settings of Picasso, shipped from London. Unfortunately there were complications with the publisher of the orchestral score, so that Massine had to dance accompanied merely by a piano. This did not deprive the ballet of its exceptional quality, nevertheless.

To wind up my dance report, I want to mention the recital of Jose Torres and especially that of the very original artist Soledad Agnes, with its mixture of dance and castanet effects. The charming dancer was very successful with her rhythmical and expressive creations.

Delannoy's Puck

Back at the Theatre des Champs-Elysées, the Municipal Theatre of Strasbourg presented Puck (after A Midsummer Night's Dream by Shakespeare) in its own settings, with its own cast and orchestra under Ernest Bour. The Shakespeare play unfortunately is adapted arbitrarily and incomprehensively by André Ball, who is also responsible for the costumes and settings. This complicates the task of the stage director, Lalande, the progressive manager of the Strasbourg Theatre and the composer Marcel Delannoy, who nevertheless succeeded in writing a charming, colorful and sincere score. I limit myself to mention of the principal interpreters, Monda Million, of the Paris Opéra, who was a dream as Titania, with her pure voice of perfect timbre, and Paul Derenne, of the Opéra-Comique, and the dancer Roland April in the part of Puck.

Honors for Milhaud

Concerts have been so many that I have to restrict my notes on them. Darius Milhaud was honored in several recent programs. The Radiodiffusion National relayed from the Belgian Radio the first complete performance of his three act opera The Eumenides (third part of the Orestes of Aeschylus), in Paul Claudel's translation under the direction of the Belgian conductor Franz André. The Orchestre National offered the premiere of his concerto for harmonica and orchestra, played with stunning virtuosity by Larry Adler. Finally Editions Heugel, his publishers, honored the composer with a performance of his 14th and 15th String Quartets, which later were combined and played as an octet, a *tour de force* which Milhaud performs with his usual command of his incomparable technic and his deep knowledge of everything relating to music. His settings of a cycle of poems by André Gide, Alissa, were sung in their entirety by the Belgian singer Martin Metten. Also performed was his second Sonata for viola and piano.

At the Palais de Chaillot the young conductor Jean MacNab at the head of the Etudiants de Paris was acclaimed for his performance of the twelve concertos for organ and orchestra by Handel, played by J. J. Grunenwald, and heard for the first time in France.

TENNESSEE PENNSYLVANIA OREGON KANSAS NEW YORK
NORTH DAKOTA MICHIGAN
IDAHO RHODE ISLAND WASHINGTON VERMONT
ARKANSAS
WEST VIRGINIA NEVADA
SOUTH CAROLINA
CALIFORNIA
MISSOURI FLORIDA
WISCONSIN WYOMING
NEBRASKA VIRGINIA
INDIANA UTAH
MONTANA
OHIO IOWA
KENTUCKY TEXAS ALABAMA
NEW HAMPSHIRE
CONNECTICUT MASSACHUSETTS
LOUISIANA COLORADO MISSISSIPPI DELAWARE
SOUTH DAKOTA GEORGIA ARIZONA OKLAHOMA
NEW JERSEY
NEW MEXICO MAINE
NORTH CAROLINA MARYLAND MINNESOTA ILLINOIS

FOUNDED IN 1921 for the Betterment of Music in America

CIVIC MUSIC now enters its 29th consecutive year of rich attainments under

THE ORIGINAL ORGANIZED AUDIENCE PLAN which guarantees Civic Music Associations everywhere the appearance (without deficit) of the finest musical talent available year after year.

CIVIC CONCERT SERVICE, INC.
711 Fifth Avenue
New York 22, N. Y.
105 West Adams Street
Chicago 3, Illinois

LUIGI

SILVA

Cellist

Silva has been professor at the Conservatory of Music in Venice and Padova; later at the Royal Conservatory of Music in Florence. From 1941-49 he was head of the 'cello department at the Eastman School of Music, Rochester, New York. At present he is a faculty member of the David Mannes Music School in New York City and visiting professor at Colorado College, Colorado Springs, during summer sessions.

★ ★ ★

Silva's activity as author of pedagogic works, of editions and transcriptions for the 'cello is well known to the music world. All his works are obtainable at Ricordi & Co. in New York by whom he was recently engaged in the re-editing of most of the standard 'cello repertoire.

★ ★ ★

SILVA . . . "Without doubt and reserve, he is one of the best 'cellists that honors Italian musical art." *Rassegna Dorica, Rome.*

SILVA . . . "His magic bow . . . his truly personal tone sounds deeply and sings celestially." *Vaterland, The Hague.*

SILVA . . . "Technique and tone of high degree and quality." *National Zeitung, Basle.*

SILVA . . . "His technique is limitless." *L'Independence Belge, Brussels.*

SILVA . . . "His tone is beauty itself." *Nachtausgabe, Berlin.*

SILVA . . . "Superhuman technique of the left hand and bow." *Magyar Hirlap, Budapest.*

SILVA . . . "A Paganini of the 'cello." *Hamburger Tageblatt, Hamburg.*

SILVA . . . "Unique and profoundly original." *New York Herald Tribune.*

SILVA . . . "Always the master of his instrument." *New York Times.*

SILVA . . . "The outstanding master of the instrument at the moment." *Washington Times Herald.*

SILVA . . . "magnificent." *San Francisco News.*

SILVA . . . "thrilling." *The Cleveland Press.*

★ ★ ★

Exclusive Management:

BERNARD R. LA BERGE, Inc.

119 West 57th St. N. Y. C. 19

Bing Comes to America: Gives His Artistic Credo

ABOUT twenty-five years ago on a late afternoon in Vienna, young Rudolf Bing closed the bookstore in which he worked as an apprentice. Native of a city in which music is an integral part of life, the youth was on his way to take his singing lesson between the store's closing hour and dinner time. His teachers, Franz Steiner and Helge Lindberg, found him alert and promising—but it was far from their thoughts that in 1950-51 he would be opening his first season as general manager of the Metropolitan Opera.

Bing had no premonitions of this, either. He just wanted to become a singer. He continued in the ambition until World War I destroyed his and many other dreams, and he had to go back to the bookshop to make a living.

His musical destiny followed him there, however. The store was affiliated with a concert direction, headed by Hugo Heller, a manager who recognized Bing's ability as a potential executive and made him his assistant. The young man had his first experience in his new field when he helped to organize the Mahler Festival in Vienna in 1920, with Bruno Walter conducting. He also met and formed friendships with Lotte Lehmann, Elisabeth Schumann, Richard Mayr and others whose concerts were arranged by Konzertdirection Heller.

In 1923 Heller, in association with the Direktionsrat of the Vienna State Opera, Lion, founded the concert and theater agency BUCUM, and Rudolf Bing entered this influential new firm. Four years later, Bing accepted an offer to go to Berlin as one of the directors of the Paritaetische Buehnen-nachweis, the management for artists of the speaking and operatic stage which was under the supervision of the Buehnengenossenschaft (a form of Actors' Equity). This assignment took Bing each year to the 80 opera houses then in operation in Germany and Austria.

Next, Carl Ebert, general manager of the State Theater in Darmstadt, appointed Bing his assistant, a position in which he was concerned with all the problems arising in the administrative and artistic activities of the theater. Two years later Bing moved to Berlin, appointed to a similar post with the Municipal Opera House. Ebert followed as general manager of this opera house, and the two worked together until the advent of Hitler.

English Sojourn

In 1934 Bing went to Glyndebourne, where, provided with artistic and other facilities by Mr. and Mrs. John Christie, and in harmonious work with Fritz Busch as conductor and Carl Ebert as stage director, he entered upon "the most gladdening experience of his life so far"—the organizing of the Glyndebourne Festivals. Memorable performances of Nozze di Figaro, Cosi fan tutte and Verdi's Macbeth linger in the memory of those who attended these seasons.

With the outbreak of World War II, Hitler's "Blitz" and the rising emergencies temporarily obliterated such artistic delicacies. Bing, averse to inactivity, made his organizing talent count as manager of a big London department store.

After the restoration of peace, he conceived the idea of organizing a festival in Edinburgh. In the summer of 1947, he persuaded the city officials to back the venture. Its success is now music history, and the festival is established as one of Europe's leading musical events.

He was occupied with this work when he received the offer to succeed Edward Johnson as general manager of the Metropolitan Opera. Reluctantly, the city of Edinburgh released him from his contract, but for the coming season he will continue to act as artistic adviser to the festival. His former assistant, Jan Hunter has been promoted to artistic administrator.

Views on Opera

The arrangement by which he is an observer during Mr. Johnson's final season at the Metropolitan gives Bing opportunity to become familiar with the

PRESENTATION TO ROYALTY . . . Rudolf Bing shaking hands with the Queen of England during the Edinburgh Festival. (Photo © by Scottish Daily Express, Edinburgh.)

details of the complicated task before him. He approaches it with well-founded confidence, and with appreciation for the honor done him by this appointment and to Mr. Johnson for the excellent facilities that will be bequeathed with the post. His confidence also extends to the art form entrusted to his care, to opera in general.

"Opera is very much alive," he said. "Look at the capacity houses we have at the Metropolitan, which is sold out virtually every night. Do you think people would crowd in to look at a corpse?

"Opera is a proud—and living—possession of mankind. I am sure that, with television just unfolding its power, opera will acquire still wider audiences. The result will be, I hope, a network of operatic institutions similar to that abroad. I want to do my share in expanding the operatic life of this country for the good of our audiences and for American talent. It is with these aims in mind that I take over my new assignment, which I look upon as a solemn trust."

H. W. L.

Rosalie MILLER

Photo by Blechman

Teacher of
Distinguished Singers

engaged by the leading opera companies:

METROPOLITAN,
SAN FRANCISCO,
COVENT GARDEN,

major symphony orchestras and oratorio societies.

For Appointment call studio:

Miss Holt—Secretary
200 West 57th Street, New York City
Tel.: CIrcle 6-9475

Mary Curtis

SOPRANO

Acclaimed at Opening of Milan Opera Season 1949

OTELLO

repeatedly applauded...

Desdemona was the soprano Maria Curtis, who sang the role for the first time and won respect and admiration for her expressiveness and the purity of her singing. She used her voice intelligently and showed perfect diction. She was *repeatedly applauded* in the middle of scenes particularly in the last act after the Ave Maria.

CORRIERE DELLA SERA SEPT. 4, 1949

her singing was superb...

The American Singer Maria Curtis sang with flexibility and was much admired. *Her singing was superb.*

CORRIERE LOMBARDO SEPT. 5-6, 1949

well earned success...

The first performance of Otello reached the highest expectations of the public. Maria Curtis a fine and sensitive artist was equal to her co-stars and shared with them a *well earned success.*

IL POPOLO SEPT. 4, 1949

finely educated voice...

Maria Curtis gave to the doleful part of Desdemona the passionate delicacy of her *finely educated voice.*

CORRIERE DEL TEATRO SEPT. 15, 1949

Typical Concert Headlines

Mary Curtis In Thrilling Performance
Large Crowd Hears Mary Curtis Sing
More Than 3000 Hear Mary Curtis
Miss Mary Curtis, Principal Soloist, Heard by Nearly 1000 Music Lovers; Other Highlights
Miss Mary Curtis Receives Plaudits At Concert
Mary Curtis Great Success at Concert

NOW BOOKING

SEASON 1950-51

C R A

Central Representative for Artists

"Your Personal New York Musical Office"

SHERMAN PITLUCK
Managing Director

113 W. 57th ST., NEW YORK, N. Y.

THE DANCE By ROSALYN KROKOVER

New York Dance Theatre Opens

A program of five well-known examples of the modern dance, several not seen for a few years, marked the opening of the newly-organized New York City Dance Theatre on Dec. 14 at the City Center. Isadora Bennett and Richard Pleasant are the managing directors; their idea was to bring under one roof a repertory company of the modern dance, with the leaders of the field joining forces. To that end they brought together the Dudley-Maslow-Bales group, Valerie Bettis, Doris Humphrey, Jose Limon and his company, and the Weidman Company, in an effort to put the modern dance on a more stabilized basis.

Folksay, Sophie Maslow's popular dance of 1942, opened the evening. Tony Kraber and Pete Seeger were the guitarists and commentators; leading roles were danced by Maslow, William Bales, Nina Caiserman, Donald McKayle, Muriel Manings and Billie Kirpich. Doris Humphrey's Shakers, also on the program, was another of the so-called "classics" of the modern dance. Notwithstanding the efforts of Letitia Ide and her ten energetic singers, the dance had a dated, period quality to it.

The evening's solo was Valerie Bettis' The Desperate Heart, danced by the choreographer, accompanied by Bernardo Segall (who composed the music), and narrated by Ellen Love (a poem by John Malcolm Brinnin sets the mood and atmosphere). Bettis, a strong personality and a brilliant technician, is one of the most talented of the modern dancers. She has a lithe, athletic body that is under perfect control, and some of her extensions are breathtaking. Her dance, one of those agonized excursions into psychic pain so beloved by modern dancers, is dramatically realized, though a little repetitious and over-long.

Jose Limon, Pauline Koner and Lucas Hoving were represented by Limon's La Malinche, a dance with a Conquistador background. Assisting the dancers were Lola Hayes (soprano), Carmine Fornaratto (trumpeter) and Al Howard (percussionist). Limon again asserted his claim to virtual pre-eminence among male modern dancers, and Pauline Koner was an appealing image as the Indian princess—and a superb dancer, incidentally. Charles Weidman's Fables for Our Time brought the evening to a close. This agreeable nonsense was danced and mimed by Weidman, Betty Osgood, Saida Gerrard, Carl Morris, Lee Murray, and others. Robert Strassburg conducted.

All-Limon Program

For the second evening of the season, on Dec. 15, Jose Limon held the center of the stage. Two works new to New York, Doris Humphrey's Invention and Limon's The Moor's Pavane, were presented along with Lament for Ignacio Sanchez Mejias and Story of Mankind. Invention, a trio without programmatic implications, is light in texture and has more actual dancing than many of Miss Humphrey's recent works, plus many delightful passages which complement Norman Lloyd's score perfectly. Betty Jones and Ruth Currier were Limon's admirable assistants.

Limon's Moor's Pavane is subtitled Variations on the Theme of Othello. No pretense is made of aiming toward a literal translation of Shakespeare's drama, the character and period being used as a basis for the stylized movement and dramatic interest. The music, a suite for strings by Henry Purcell, arranged by Simon Sadoff, was an excellent and thoughtful choice. Limon has devised a striking, forceful and well-balanced piece of choreography. No little credit goes to his protagonists—Lucas Hoving (His Friend), Pauline Koner (His Friend's Wife) and Betty Jones (The Moor's Wife) for their splendid realization of his ideas. They all, with Limon (The Moor), live, as well as dance the parts.

The lighting, by Jean Rosenthal, and

SCENE FROM THE MOOR'S PAVANE, with Jose Limon, who choreographed the work (in foreground); Betty Jones, and Lucas Hoving.

the music, conducted by Simon Sadoff, are important contributing factors to the high quality of all of the performances.

Sujata and Asoka at Ziegfeld

Sujata and Asoka gave their second recital at the Ziegfeld Theater under the patronage of Her Excellency Madame Vijaya Lakshmi Pandit, Ambassador of India, and The Honorable Ramji Ram Saksena, Consul General. This program of Indian and Tibetan dances was accompanied by native music expertly arranged for Western instruments by Chauncey Kelley, who also acted as musical director. The dancing, manner of production and elaborate costumes were very much the same as they were last year. Sujata, the feminine half of the duo, has a beauty, grace and charm that is fascinating to watch. Asoka has shown greater control on other occasions though his Agni Puja (ritual fire dance) was again an obvious favorite with the audience.

Shearer in Solo Recital

Again appearing in Carnegie Hall in a solo recital, Sybil Shearer's recent program followed its normal course of abstract events. The titles of her dances were derived from the titles of the musical accompaniments, such as Sonata in A minor (Scarlatti), Sonata in D minor (Scarlatti), Etude in A flat (Chopin), and so on. Miss Shearer's interpretations of these had less of a tense, strained quality that one ordinarily encounters, though her basic conceptions undoubtedly were severe. The dancer subjected herself to a rigid bodily discipline, and it was the discipline rather than the emotional content that supported her work. Her movements were precise, carefully plotted, with a great deal of flow and legato. There was, however, relatively little dynamic variation; and while Miss Shearer is one of the most polished practitioners in her particular genre, a solo recital is a little difficult for any dancer to sustain. Marion Hall, a first-rate pianist, played the accompaniments.

Dance News

The Jan. 26 Museum of Natural History program will present La Meri and her company. Lecturers during the month at La Meri's Ethnologic Dance Center are Taneo, on the Polynesian Dance (Jan. 6) and Mari Lynn on the Renaissance phase of East Indian dancing (Jan. 20).

Taji Bey, assisted by Kharis presented programs of dances from China, Cambodia, India and Ceylon at the Columbia University on Dec. 7 and Hunter College on Dec. 15.

Taji Bey and her ORIENTAL DANCE CO. — Authentic DANCES FROM THE EAST
Pers. Rep. Edw. A. Lowenst. 99 Perry St., N. Y. C.

LEON VARKAS
Premier Danseur
METROPOLITAN OPERA ASSOCIATION

La Meri — Dances of India - Spain The Orient Latin America
110 E. 59 St., N. Y. 22

IVA KITCHELL
DANCE SATIRIST
Mgt.: NCAC, 711 Fifth Ave., N. Y. C. 22

JUANA — Dances of Orient and Spain Concerts and Illustrated Lectures
134 W. 58 St., N. Y. 19, N. Y.

IRENE HAWTHORNE
Premiere Danseuse, Metropolitan Opera Assoc., Season 1946-1947
MGT.: NCAC LECTURE AND SPECIAL ATTRACTIONS
Selma Warlick, Director
711 Fifth Ave., N. Y. 22, N. Y.

ELENA IMAZ — INTERNATIONAL DANCE TRIO
Exclusive Management: W. Colston Leigh, 521 Fifth Avenue, New York City 17, N. Y.

RADIO, TELEVISION: By WILLIAM A. TAYLOR

The Problems of a Network in Broadcasting "Serious" Music

Mark Woods, president of the American Broadcasting Company, replies to the Musical Courier's recent articles on the current dearth of good music on the air.

"Periodically," said Mr. Woods, "the broadcasting industry is asked why there is not more 'good music' on the air. This question is comparable to the one, 'Have you stopped beating your wife?—answer yes or no.' It is based on an assumption that is basically false.

"The very term 'good music,' as ordinarily used, is misleading. An analysis of words and terms is necessary. Webster defines 'good,' among other things, as 'genuine, not counterfeit; that which has or is considered to have desirable qualities,' and he defines 'music' as 'melody or harmony; any succession of tones so modulated as to please the ear.'

"Thus, each individual must decide for himself what is good and what is music. It is obvious that what may be considered good by one person or by one group may be thought atrocious by others; what may be music to one ear is a discordant clamor to another.

"Under the American system of broadcasting, programs must be so varied that at some time during the broadcasting day each individual may find a program that appeals to him, whether it be news, drama, or music. And in each of these categories we have almost as many requirements as there are people. Considering music, as only one phase of programming, we are faced with many responsibilities. The devotee of each school of music is, almost vehemently, convinced that his type of music has worth and that all other types are a waste of the public's air and the listener's time.

The "Longhair" Point of View

"In the minds of some, 'good music' is considered to be that which has stood the test of time. This would mean that no new music, and probably no new art forms, would be introduced. Some serious thinkers consider jazz and bebop true musical forms expressing the thinking and the hopes and philosophy of large groups of people. As such, in the future it may be considered, 'good music,' but today it is the fashion of the 'longhair' to frown upon this form.

Wide Category of "Serious" Music

"However, taking the accepted meaning of the expression 'good music,' radio has not been and is not remiss. At the American Broadcasting Company, to distinguish this form of music from all others, whether dance music, jazz, bebop, folksongs or just ordinary songs that send an audience out of the theatre humming, we use the phrase 'serious music.' We are not satisfied with the terminology, but it is so far the most suitable we have been able to devise.

"In the category of 'serious music' the American Broadcasting industry is making more music available to the listening audience than ever before. So many of these programs are available that it is impossible to list them all, but to point out a few, there are the symphony orchestras, either live or recorded, that may be heard over any station in the country; the Metropolitan Opera; daily programs of chamber music; periodic serious music concerts, and the presentation of guest soloists and instrumentalists in regularly scheduled programs that in themselves are not primarily musical.

"The American Broadcasting Co. is currently concluding negotiations with Dr. Karl Krueger for the presentation of a new series of programs by the American Arts Orchestra, which is dedicated to the theme that all 'good music' is not 'non-American' in origin. I am confident that this program will be accepted with acclaim by the lovers of serious music as an art form.

"In conclusion I would say, in answer to the query, 'Why isn't there more good music on the air?' that there is more good music on the air at present, and that, at some time during the day or night there is music available that will appeal to each discriminating ear, no matter what the musical taste of the individual."

CELEBRITY ARTISTS CORP.
119 W. 57th St., N. Y. 19, N. Y.
Radio & Television Representative:
Walter Preston, 424 Madison Ave., N.Y.C. 17

Crandall & Kortkamp
Duo-pianists

David DAVIS
Violinist

Robert HARTER
Folk Singer

Joseph JAMES
Baritone

Gloria LORA
Soprano

Maxine MOORE
Mezzo-soprano

Evelyn MacGREGOR
Contralto

Frank ROANE
Baritone

Hollace SHAW
Soprano

Margaret SPEAKS
Soprano

Opera Television Theatre Opens Series

CBS has acquired exclusive television rights to the Opera Television Theatre, of which Lawrence Tibbett is artistic director and Henry Souvaine managing director. Bizet's Carmen, its first presentation, is being broadcast on New Year's Day (CBS-TV, 5:00-6:15 p.m., EST). The cast will include Gladys Swarthout in the title role; Robert Merrill, Escamillo, and Robert Rounseville, Don Jose. Tibbett will be heard as narrator. The performance will be sung in French. Boris Goldovsky is stage director; supervising musical director, Walter Ducloux; stage settings are designed by Richard Rychtarik.

RADIO NOTEBOOK

TOSCANINI, who ended his first series with the NBC Symphony on Dec. 17, returns to this podium Feb. 18 for the first of eight additional concerts. GUIDO CANTELLI and ERNEST ANSERMET direct the ensemble in his absence. The latter, for his third consecutive season with the orchestra, beginning Jan. 21, will offer in his four interesting programs first radio performances of ERNEST BLOCH's Concerto Symphonique with CORINNE LACOMBLE; MARTINU's Concerto Grosso (Jan. 28); LUKAS FOSS' Recordare (Feb. 4); BARTOK's Concerto for Viola with WILLIAM PRIMROSE soloist (Feb. 11). . . . Mutual, starting in Jan., will feature the Oklahoma Symphony, conducted by VICTOR ALESSANDRO, and the Los Angeles Philharmonic, conducted by ALFRED WALLENSTEIN, in their own programs. . . . THOMAS L. THOMAS, baritone, joined NBC's Album of Familiar Music (9:30 p.m., EST) as starred vocalist with the broadcast of Dec. 18.

NBC-TV sent out a Christmas Eve program from Bethlehem, Pa. (11-11:45 p.m., EST), including a choral service from the Cathedral Church of the Nativity there, under the direction of Robert Knox Chapman, and the trombone choir playing from the tower of Central Moravian Church.

Adams Signs Joseph Fuchs

Jack Adams and Company is now the exclusive manager for Joseph Fuchs, violinist, and is booking his 1950-51 engagements. Mr. Fuchs, besides his recital and concert activities as a solo artist, is organizer and guiding spirit of the Musicians Guild which presents a chamber music series in New York each season.

FREDRIC VONN
Composer — Pianist
"GREATEST IMPROVISOR ON THE 6 B's"
Concert — Radio — Television
54 West 74th St., N. Y. C. 23 EN. 2-2259

SYLVAN LEVIN
MUSIC DIRECTOR Station WOR
1440 Broadway, New York 18, N. Y.

ROBERT MERRILL
LEADING BARITONE—METROPOLITAN OPERA
Tour Mgt.: NCAC, 711 Fifth Ave., N. Y. C.
Per. Rep.: Moe Gale, 48 W. 48th St., N. Y. C.

HERMAN NEUMAN
MUSIC DIRECTOR, Station WNYC
2500 Municipal Building, New York 7, N. Y.

CANTOR **MAURICE GANCHOFF**
TENOR
RADIO — CONCERT
Suite 701 119 W. 57th St., N. Y. C. 19

ROY CAMPBELL
TEACHER OF SUCCESSFUL SINGERS
Styl-izing for Radio, Television and the Theatre.
607-08 Carnegie Hall New York

COMMUNITY CONCERT representatives were in conference in New York from Nov. 28 to Dec. 11. During this time they heard over 50 artists, were entertained at the homes of a dozen other artists, and attended recitals at Carnegie Hall and operas at the "Met."

In this conference "Community's" personnel have the opportunity to become thoroughly acquainted with the masters of the concert world, that their findings may be of real service to Community Concert Associations all over the U. S. and Canada.

A few of the representatives and a few of the artists at concerts and parties are shown on this page.

1. Mildred Dilling, harpist, and antique harp, with (l. to r.) Albert Robinson, Gladys Pasco, Marion Ross and Leonard Exum. 2. Federico Rey (l.) and Pilar Gomez (r.), dance duo, with (l. to r.) Lucille Thompson, Gerry Devlin, Lela Lombard and George Messick. 3. Pianist Constance Keene with (l. to r.) baritone John Tyers, Ethel Mills, Edith LeRoy and Abbott Lake. 4. James Melton, tenor, at a party given by him at his Museum of Ancient Automobiles, shows Aurelia Ferguson and Leverett Wright how to drive an old racer. 5. Richard Yarnall, taking a cello lesson from Nikolai Graudan, with Richard Suter sabotaging the tuning pins, as baritone Giuseppe Valdengo and pianist Joanna Graudan look on. 6. Charles Kullman, tenor, (r. center) with The Men of Song male quartet (John Campbell, Alfred Kunz, Roger White, Edmund Karlsrud, Charles Touchette, arranger) and seated on the stage (l. to r.) David Ferguson, Marion Evans, Craig Hutchinson. 7. Herbert Fox (l.) and Russel Simmons (r.) and seated on stage, Helen Jepson, soprano, and Eugene List, pianist. 8. L. to r., Harold Kendrick, Hester Grimm, violinist Patricia Travers, soprano Genevieve Rowe, Marjorie Lee, and Bob Stafford. 9. Pianist Samuel Sorin (standing, l.) and pianist Nicole Henriot (seated beside him) with Ruth Alberstett (seated) and (l. to r.) Benita Shields, Tom Thompson, violinist James de la Fuente, Florence Strandberg, Graham Metzger.

(Photos—Ben Greenhaus)

ANNA FITZU
Vocal-Opera Studios
Co-Teacher: **FREDERIC PERSSON**
1247 E. Dearborn Pkwy., Chicago, Ill. Tel.: HI. 2-6975

EDWARD **COLLINS**
Pianist—Composer—Conductor
608 Kimball Building Chicago, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1744 E. 55th St., Booking 1948-1949 Chicago 15, Ill.

SONIA SHARNOVA
CONTRALTO
Studio: 512 Fine Arts Building, Chicago 5, Ill.
Phones: Studio—WE. 9-2705 Res.—LI. 8-1237

RUTH SLATER
CONTRALTO
2836 N. Cambridge Ave., Apt. 3
Chicago, 14 Phone Lakeview 5300

FRANZ BENTELER
CONCERT VIOLINIST
Pers. Rep.: Bertha Ott, 306 S. Wabash, Chicago, Ill.

ROSALIND GROB
DRAMATIC SOPRANO
OPERA—CONCERT—ORATORIO—RADIO
62 W. 74th St., Chicago 21 Phone: ABE 5820

MARY C. PETERSON
PORTRAITS IN OIL *and*
BLACK AND WHITE
1433 Dearborn Parkway, Chicago, Ill. DELaware 5971

FRANCES GODWIN
SOPRANO
Mgt. Concert Div. of Nat'l. Opera Ass'n. Inc.
1140 Lake Shore, Evanston, Ill. Tel. DA. 8-1939

John David Anello
CONDUCTOR
Opera — Concert — Voice Coach
2004 EAST EDGEWOOD AVENUE · MILWAUKEE 11, WIS.

RAISA-RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 0132

NAOMI WATSON
CONTRALTO
Concert mgt.—Arthur Seith
447 So. Kenilworth — Tel. Village 1787, Oak Park, Ill.

MARIA **HUSSA—GREVES** SENIA
Soprano Basso
Teachers of
OPERA — LIEDER — ORATORIO — DRAMATICS
SHERWOOD MUSIC SCHOOL

HANNA BUTLER
TEACHER OF VOICE AND OPERA
410 S. Michigan Avenue

WILLIAM CHARLES
BASS BARITONE
Mgt.: Clarence E. Cramer, Kimball Bldg., Chicago, Ill.

RUTH RAY
VIOLINIST
Fine Arts Bldg., Chicago 5, Ill.

Hannikainen Leads Chicagoans

By RENE DEVRIES AND DOSHA DOWDY

CHICAGO.—The tenth program in the Thursday-Friday series by the Chicago Symphony was one of the most satisfying given thus far this season. Tauno Hannikainen was in command and had as his soloist Louis Sudler, baritone.

Hannikainen gave added proof of his erudition on this occasion, despite a program which had little to excite listeners, though much to praise. In honor of the 84th birthday of Sibelius, compatriot of the conductor, he presented that composer's Historic Scenes No. 2 and Legend from the Kalevala, and in memory of Frederick Stock, long the beloved leader of the orchestra, he offered the latter's transcription of the Tchaikovsky Trio for piano, violin and cello. By resurrecting the latter work, he voluntarily subordinated himself in the scheme of the program, which otherwise would doubtless have contained a major symphony.

A lyric baritone capable of booming forth the aria Eri Tu, and the dramatic Nemico della Patria from Andrea Chenier, and then modulating his voluminous voice to the requirements demanded by Massenet in his suave Legend of the Sagebush from The Juggler of Notre Dame, is unusually versatile. Mr. Sudler possesses more than a beautiful voice. He knows how to sing, and to project the spirit of his texts so clearly as to make translations unnecessary. The popular baritone was recalled time and again to the stage to accept adulation from his well-satisfied audience.

Pre-Christmas Concert

Hannikainen, his soloist, Solomon, and the entire Chicago Symphony Orchestra gave a double dosage of cheer when they performed a truly fine program at the regular midweek concerts, Dec. 15 and 16. This was materially aided by Solomon in his superb performance of Beethoven's C minor concerto.

After intermission, Mr. Hannikainen shone brilliantly in his own light with as fine a reading of Gliere's third symphony ("Ilia Mourometz"), as has been heard in Orchestra Hall.

Robert McDowell Is Soloist

For the regular Tuesday patrons Mr. Hannikainen gave a noble and authoritative reading of the Vivaldi Concerto Grosso in D minor, and an exemplary performance of Sibelius' Symphony No. 1. He had for his soloist Robert McDowell. The young pianist played with unqualified success, a poised, extremely musical and musicianly performance of MacDowell's Concerto No. 3 in D minor, and won a unanimous and prolonged ovation.

Vocalists in Orchestra Hall

Carol Brice used mezzo tints only now and then throughout the course of a lengthy and interesting program. The distinguished contralto gave a fine exhibition of her vocal powers, especially in the English numbers and Spirituals group, in which she aroused the auditors to a high pitch of enthusiasm.

Another singer of international repute, Elena Nikolaidi, scored heavily in the same hall two nights later. The young contralto rose several steps higher on the ladder of fame by delivering her well-built program with nobility and beauty of tone. Encores were demanded and graciously granted.

Richard Strauss Memorial Concert

The Sherwood Music School invited friends to a Richard Strauss Memorial Concert given by members of its faculty and artist students in the Eleventh Street Theater. The chief participants were Maria Hussa, a Strauss interpreter *par excellence;* George Graham baritone; Leopold Foederl, violinist, and Herbert Renison, pianist.

Mme. Hussa, who has sung with the Metropolitan and Chicago Civic Operas, portrayed the title role in a scene from Ariadne auf Naxos, and the Marschallin in the closing scene from Der Rosenkavalier. In both roles Mme Hussa sang with the authority expected from an artist steeped in the Straussian tradition. The diva was well seconded by several of her artist students—Natalie Pomeroy, Jean Nichols, Ruth Frederickson, Virginia Duffy, Kay Valaske and Helen Duskin. A special word of praise goes to Jane Sears Knourek, the very able accompanist.

Messrs. Foederl and Renison, by their excellent playing of the Strauss sonata in E flat major for violin and piano, made the memorial concert doubly memorable.

Clifford Curzon's Recital

Clifford Curzon's piano recitals are among the most important to be heard. Mr. Curzon has the wonderful gift for making the music he plays come completely to life. There was lyricism of excelling beauty in the slow movements of Beethoven's Sonata in E flat ("Les Adieux") and Schubert's Fantasy in C ("Wanderer"), though the "big line" was sometimes lacking. A group of Ravel, Granados and Debussy was a delight to hear. Schumann's Scenes of Childhood, played to perfection, plus a stirring performance of Liszt's Funerailles, and Dohnanyi's Concert Study in F minor, completed the program, to which encores were added.

Lili Kraus' Chicago Debut

Lili Kraus made her first Chicago appearance in Orchestra Hall recital, Dec. 1, as the third event on the Allied Arts Piano Series. It was not until Mozart's Sonata in A major was heard, following Bartok's Peasant Songs and Dances, played with their elemental qualities to the fore, that Mme. Kraus' audience really became acquainted with her. There was plenty of style (and manner), technic, and musical conviction in her playing of Brahms' Intermezzo in B flat minor and Rhapsodie in E flat minor, Beethoven's Sonata in E major, op. 109, and Schubert's "Wanderer" Fantasy, but a certain nervous aggressiveness often detracted from the performance as a whole.

Malcuzinski in Chopin Program

Other recitals given by Witold Malcuzynski have been more rewarding than the all-Chopin program heard in Orchestra Hall on Dec. 9, and sponsored by the Polish Teachers Club of Chicago. The artist did not make the most of his gifts on this occasion, and one wished there had been more thoughtful playing, and less for virtuosic effect. At the close of the program, containing the Fantasy in F, Sonata in B flat minor, three mazurkas, Etudes, Nocturne in C sharp minor and the Scherzo in B flat minor, the artist was recalled for encores.

Marie Protzman in Debut

Marie Protzman, at her debut recital in Kimball Hall, Dec. 13, showed herself to be an intelligent and diligent young pianist who had taken advantage of particularly good training. She played an impressive program, the latter portion of which was more rewarding than the first. The list included two Organ Preludes by Bach-Busoni, Beethoven's Fifteen Variations and Fugue, and pieces by Brahms, and Schumann. Miss Protzman was at her best in Hindemith's Sonata, No. 1, and showed musical understanding and spirit in works of Debussy and Prokofieff, which closed the program. With a more strongly developed right hand, more warmth in her playing, and further cultivation in general of her talent, she will become a still more interesting pianist.

Pro Musica Trio Heard

The Pro Musica Trio gave the third of six concerts sponsored by the Chicago Chamber Music Society at the Ambassador East on Dec. 14, to the largest audience of the season. The program consisted of the Sonata à Trois by Loeillet, which the performers, Nina Mesirow-Minchin, pianist, Ennio Bolognini, cellist, and Fritz Siegal, violinist, played with beautiful tonal balance. The second work was the popular Mendelssohn Trio in D minor, given a spirited and brilliant reading, for which the artists were greatly applauded. R. L. D.

Tarnowsky Students in Recital

Students from the class of Sergei Tarnowsky were presented by the De Paul University School of Music in a recital of piano concertos at Kimball Hall. The participants were Lenore Gould, Goldie Brill, Helen Gitlitz, Cele Duval, Barbara Wenman, and Elinore Chisholm.

As is the case generally when more than one student participates in a concert, several of the young pianists outclassed others of their colleagues. Under such circumstances, we praise collectively the six participants, each of whom showed results of good schooling and reflected credit on their eminent credit.

Outstanding on the program was the Concerto in A, No. 2 by Alexandre Tcherepnine, who from the audience acknowledged the buoyant reception given his work. The young artists were fortunate in having Mr. Tarnowsky at the second piano. R. D.

COMPOSER AND INTERPRETER . . . Nina Mesirow-Minchin, pianist and founder of the Pro Musica Trio, discusses with Alexandre Tcherepnine the score of his Trio for piano, violin and cello, op. 34, to be played by the Pro Musica Trio later in the season at a concert on their regular series.

Second Annual Pan-American Festival

The second annual Pan-American Festival took place in Orchestra Hall on Dec. 16 under the guidance of Ennio Bolognini and with the co-operation of his Concert Ensemble. This group consists of Mr. Bolognini, cellist; Vela Montoya in her Spanish dances, with the able help of Neal Kayan at the piano; Los Nortenos Trio, the members of which sing and play guitars; Richard Pick, guitarist extraordinary; Robert Davine, accordionist; and Alexander Joseffer, pianist. Their program, entirely of Latin American music, gave the audience a refreshing and unusual evening.

Mr. Bolognini played, among other works, two of his own compositions with the ease and natural richness of tone which is his especial gift. J. DeL.

American Opera Society Presents Alexander Gray

That Chicago has not forgotten Alexander Gray's appearances in The Desert Song was evidenced on Dec. 13 when he sang the title song and other works for The American Opera Society in the Racquet Club. Mr. Gray chose numbers by Rodgers, Porter, Friml, Loewe, and Romberg—a pleasing and easy-going sort of recital. Rhea Shelters as accompanist was a happy choice.

The next meeting will be held on Jan. 31, a musicale and tea. J. DeL.

Helen Kettner's Appearances

Helen Kettner, pianist, was presented in recital as the opening event in the series of the Nineteenth Cntury Club of Oak Park. Miss Kettner, with Gladys

(*Continued on page 24*)

RUDOLPH GANZ
Booking 1949-50
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano—Decca Records

VIRGINIA PEMBERTON
Leading Soprano: Chicago Opera Co. — Boston Grand Opera Co.
179 E. Lake Shore Drive, Chicago 11, Illinois

ETTA MOTEN
SINGER of SONGS
LECTURE RECITALS
Mgt.: HCAC—711 Fifth Avenue, New York 22, N. Y.

HORTENSE NEIMARK
Pianist
"SOLOIST SHINES IN PARK." (Headline)
—*Felix Borowski, Chicago Sun*

1949-50 ENGAGEMENTS

ORCHESTRA
GRANT PARK SYMPHONY
GARY SYMPHONY
WAUKEGAN PHILHARMONIC
NORTH SIDE SYMPHONY

TELEVISION
GRANT PARK (Only Chicago Concert Televised)
WBKB

RECITAL (12 appearances including:)
WILBERFORCE STATE COLLEGE, OHIO
UNIVERSITY OF CHICAGO LAB. SCHOOLS
ALLIANCE FRANCAISE
GRAND HAVEN, MICHIGAN
FULLERTON HALL, CHICAGO (March)

Now Booking: Address: 4847 S. Kimbark Ave., Chicago 15, Ill.

ROSE LYON DU MOULIN
PIANIST
607 FINE ARTS BUILDING, CHICAGO, ILLINOIS
Res. Tel.: BI 8-3800 Studio Tel.: WE 9-2590

WILLIAM FANTOZZI
ASSISTANT CONDUCTOR
Kansas City Philharmonic Orchestra
209 Altman Building Kansas City 6, Mo.

AMERICAN CONSERVATORY OF MUSIC — CHICAGO
Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

RUTH HEIZER
CONTRALTO
NORTHWESTERN UNIVERSITY, EVANSTON, ILL.

BERARDINELLI
Operatic Baritone — Vocal Teacher — Conductor
Fine Arts Bldg., Chicago. Tel.: WEbster 9-5856

CARA VERSON *pianist*
MODERN REPERTORY
Management HARRY CULBERTSON
5501A Everett Ave. Chicago, Illinois

FRANKLIN STEAD *Pianist and Teacher*
THE CHICAGO CONSERVATORY
Fine Arts Building, Chicago Res. Phone WA. 2-6295

FRANK VAN DUSEN Instruction Organ — Piano
AMERICAN CONSERVATORY OF MUSIC
Kimball Hall Chicago, Ill.

EDWIN J. GEMMER
PIANIST and TEACHER
AMERICAN CONSERVATORY OF MUSIC CHICAGO, ILLINOIS

VERA MIROVA, Oriental dancer, is appearing throughout the country in dance-lecture recitals. Mme. Mirova made several solo appearances in dance concerts under her own direction in Chicago and vicinity during December.

Owen Kubec as narrator, played groups by Griffes, Grieg and Chopin, works of Scriabin, Schumann, Smetana, Debussy and Strauss-Beach.

The pianist was guest artist also at the Symphony Tea given in the Cordon Music Rooms, Dec. 11, in a program of Chopin, Ravel and Smetana.

B. Fred Wise's Activities

B. Fred Wise is equally active as recitalist, oratorio soloist, choir director and teacher. He recently directed the combined choruses of the Disciples of Christ churches of Chicago and suburbs in a program of sacred music given in Rockefeller Chapel, University of Chicago, with over 200 singers participating.

Mr. Wise's own choir of the University Church of Disciples presented the recently translated Christmas Story by Heinrich Schütz, Sunday morning, Dec. 18. He has one of the largest classes at the American Conservatory, and his students are taking their places in the musical life of Chicago in concert, oratorio, opera and church.

Pupils of Mr. Wise's presented in recital at the American Conservatory, Dec. 6, in arias from oratorio and opera, German lieder, Negro Spirituals and songs by American composers, were Walter K. Anderson, Gladys Sebeck Brittain, Marion Smith and Grayce Foster.

Bertha Ott Recitals

January recitals under the management of Bertha Ott include those of Chester Barris, pianist, Fullerton Hall, Jan. 10 (8.20); Thaddeus Kozuch, pianist, Fullerton Hall, Jan. 11 (8.20); Janette Taylor, soprano, winner in young artist contest, Society of American Musicians,

(*Continued on page 25*)

MARISHA DATA
CONTRALTO
"Miss Data is a rare creature on the operatic stage . . ." —*Claudia Cassidy*
825 Orchestra Building Chicago, Illinois

Kimball Hall, Jan. 23 (8.20); and Ernest Ulmer, pianist, Kimball Hall, Jan. 25 (8.20).

Chamber Music Series

Howard R. Will announces a chamber music series comprising two concerts by the Budapest String Quartet, Jan. 20 and 21, in their only Chicago appearance this year; and one by the Pro Musica Trio of Chicago to be given in Fullerton Hall of the Art Institute, Jan. 24.

Gladys Hemus's Lectures

Gladys Hemus, voice teacher, recently gave a lecture on Drama in Song before the music appreciation group at the Public Library in Rockford, Ill. On Feb. 26 she will give a lecture on The exposition of Voice, to be illustrated by Virginia Hellener, artist pupil of Mrs. Hemus, and winner of the Cook County Tribune award.

Myron Carlisle Conducts Tour

The Elmhurst College Men's Glee Club, under the direction of Myron Carlisle, sang seven concerts in six days in Illinois, Iowa, Kansas, Nebraska, and Missouri the last week in November. Included in the tour were appearances in Kansas City and St. Louis, Mo. Gene Keuhl is assistant director, and Richard Bloesch accompanist and piano soloist with the Glee Club.

Contralto Talks About "Ballad-Huntin'"

Adelaide Van Wey has a usable repertory of more than 5,000 songs ranging from the earliest Italian airs to the ultra modern. But of all these, perhaps she is most proud of the ones she has personally collected from the mountain country surrounding her native Brevard, N. C.

In telling of her experiences in field tripping and visiting with her mountain neighbors while gathering her fund of folk music, the contralto emphasized the fact that folk music is not static, that though methods of tune development and instrument playing are deep rooted in traditions and centuries of inheritance, new songs are constantly coming into the repertory of the balladists of the region, oftentimes of unknown origin. Miss Van Wey and her eolaborator, Donald Lee Moore , have gone up hill, down dale, over the mountain and through the valleys of the Big Smokies. They are on friendly terms with the most reticent of the songsters and their ballads, white spirituals and unhackneyed folk melodies have been transcribed during visits on the front porch of hard to reach cabins, at political rallies when excitement mounted into song, in times of mourning and at weddings and dances. The indefatigable researchers have followed a far trail through the blue distances to where some fabled ancient harper secreted his treasures of elder lays. And they have been on hand to take it down on occasions when a song was born. In a recent interview Miss Van Wey recounted folklore tales and stated "Song is the life of my friends in the hills. I have known a death watch to turn through singing and playing into a gay all-night jubilee, with the prospective corpse changing his mind about passing on and rising to join in the music and to live for many years after!

"But to get any place in Ballad Huntin' in the mountains of Western North Carolina, you must first gain the confidence of the mountaineers," she continued, "If you should go in as an investigating 'furriner' or 'city slicker' you would probably come away without having heard a single tune sung by a real native. They resent questioning, exploitation and anything remotely suspicious of 'pokin' fun' at their customs, habits and living conditions, with which music is integrated. They are calmly certain that their way of life is far better than that of city people, and we are almost inclined to agree.

"To discover the true wealth of musical material, you must be a welcome friend of the real mountaineers. The rewards are great. Every district has its star performer who has his own version of the traditional airs and may have unfamiliar songs which he learned as a boy from his great grandfather, auntie, or aged cousin. The exacting tonality and close harmony of their ensemble singing and playing is unique and remarkably fine. They say that they can sing and play, not on the black key nor on the white, but in the cracks, and their ear for quarter-tone pregressions is amazing."

Miss Van Wey believes that musicality is the birthright of many mountain people.

M. C.

COSMOPOLITAN School of Music

Clarence Eidam, President — Rossetter Cole, Dean

INSTITUTIONAL MEMBER NASM

INSTRUCTION IN ALL BRANCHES OF MUSIC AND THEATER ART

Students may enter at any time

Courses Leading to Degrees

BACHELOR OF MUSIC, MASTER OF MUSIC, BACHELOR OF MUSIC EDUCATION

Day and Evening Classes

For full information or Catalog address

EDWIN L. STEPHEN, Manager

306 S. Wabash Avenue, Chicago, Illinois

Telephone: Harrison 7-4868

BESSIE RYAN

TEACHER — COACH — LECTURER

American Conservatory, Chicago, Ill. Tel. AU. 7-4333

RAND SMITH

BARITONE of the Revelers

COLUMBIA ARTISTS MANAGEMENT

113 West 57th Street, New York 19, N. Y.

"...one of the greatest musicians of all times...most exciting organist in the world today." —*Pasadena Star-News*

For *Exquisite Musicianship, Dynamic Emotional Appeal* and *Variety in Repertoire*

RICHARD W.

ELLSASSER

CONCERT ORGANIST

is chosen by MUSICIANS, CRITICS and GENERAL PUBLIC

★ ★ ★

CURRENTLY TOURING THE EAST AND SOUTH

NOW BOOKING — 1950-51 SEASON

★ ★ ★

ORGAN CONCERTS, Inc., 711 S. Plymouth Blvd., Los Angeles 5, California

NATIONAL CONCERT AND

PRELIMINARY LIST

SEASON 1950-1951

SOPRANOS

ANN AYARS
MARION BELL
ERNA BERGER
WINIFRED CECIL
*MARILYN COTLOW
ELLABELLE DAVIS
*VICTORIA DE LOS ANGELES
JEAN DICKENSON
DORIS DOREE
KIRSTEN FLAGSTAD
DUSOLINA GIANNINI
CARMEN GRACIA
UTA GRAF
FRANCES GREER
JOAN HAMMOND
MARY HENDERSON
*LOIS HUNT
SELMA KAYE
MARINA KOSHETZ
LOTTE LEHMANN
*PATRICE MUNSEL
HERVA NELLI
JANE PICKENS
CLAUDIA PINZA
STELLA ROMAN
TUSA SANTO
ASTRID VARNAY
DOROTHY WARENSKJOLD

CONTRALTOS

*MARIAN ANDERSON
EULA BEAL
FRANCINE FALKON
HERTA GLAZ
JEAN HANDZLIK
MARGARET HARSHAW
WINIFRED HEIDT

MEZZO-SOPRANOS

WINIFRED HECKMAN
EBE STIGNANI
*BLANCHE THEBOM
CLARAMAE TURNER

GUITARIST

*ANDRES SEGOVIA

HARPIST

CARLOS SALZEDO

*By arrangement with S. HUROK

TENORS

MARIO BERINI
GIUSEPPE DI STEFANO
GIULIO GARI
RAOUL JOBIN
*PETER KLEIN
MAX LORENZ
*JAN PEERCE
BRIAN SULLIVAN
RICHARD TUCKER

BARITONES

*FERDINAND FRANTZ
MACK HARRELL
STEVEN KENNEDY
*ENZO MASCHERINI
ROBERT MERRILL
MARKO ROTHMUELLER
MARTIAL SINGHER
GERARD SOUZAY
LOUIS SUDLER
JOHN CHARLES THOMAS
THOMAS L. THOMAS
HUGH THOMPSON
ROBERT WEEDE
*LAWRENCE WINTERS
FLOYD WORTHINGTON

BASS-BARITONES

SALVATORE BACCALONI
*BORIS CHRISTOFF
FRANK EDWINN
*JEROME HINES
PHILIP KINSMAN
DESIRE LIGETI
NICOLA MOSCONA
EZIO PINZA
NORMAN SCOTT
MIHALY SZEKELY

ENSEMBLES

*CHIGI QUINTET
String Quartet and Piano
*FOUR PIANO ENSEMBLE
GRILLER STRING QUARTET
NEW FRIENDS OF MUSIC QUARTET
Piano, Violin, Viola and Cello
SALZEDO ENSEMBLE
Two Harps, Flute, Cello and Piano

ncac-ncac-ncac-ncac-ncac-ncac-nca

ARTISTS CORPORATION

SPECIAL ATTRACTIONS

*VIENNA CHOIR BOYS, Sacred and Folk Music, Costume Operettas
*VIENNESE BALLET ENSEMBLE, Dramatic and Humorous Dances
IVA KITCHELL, America's Foremost Dance Satirist
BENNO and SYLVIA RABINOF, Violin and Piano Duo
NATIONAL MALE QUARTET—Attilio Baggiore, tenor; Gene Tobin, tenor; Vernon Sanders, Baritone; Bruce MacKay, Basso
FRANCES GREER, Soprano, and BRIAN SULLIVAN, Tenor; two Metropolitan Opera Stars in Joint Recital
BAKALEINIKOFF SINFONIETTA, Vladimir Bakaleinikoff, Conductor; Mary Henderson, soloist
BORIS GOLDOVSKY in a program of "Piano Portraits"
*RICHARD DYER-BENNET, Twentieth Century Minstrel
*UDAY SHAN-KAR and His Hindu Ballet
JOSEF MARAIS and MIRANDA, Folk Singers, Songs from Many Lands
*JANET COLLINS, Exciting new dancer with singer, pianist and percussionist
*ANA MARIA SPANISH BALLET

PIANISTS

JACQUES ABRAM
*STELL ANDERSEN
CLAUDIO ARRAU
ABBA BOGIN
ALEXANDER BRAILOWSKY
HARRY DAVIS
ANIA DORFMANN
JOSE ECHANIZ
DOROTHY EUSTIS
LEON FLEISHER
SIDNEY FOSTER
JAKOB GIMPEL
JULIUS KATCHEN
JACOB LATEINER
RAYMOND LEWENTHAL
SEYMOUR LIPKIN
*MOURA LYMPANY
NIKITA MAGALOFF
FREDERICK MARVIN
BENNO MOISEIWITCH
HORTENSE MONATH
LEONARD PENNARIO
*ARTUR RUBINSTEIN
ROSALYN TURECK
GEORGE WALKER
BERNHARD WEISER

DUO-PIANISTS

ARTHUR GOLD and ROBERT FIZDALE
LUBOSHUTZ and NEMENOFF

VIOLINISTS

ALTEA ALIMONDA
NORMAN CAROL
ARNOLD EIDUS
LOUIS KAUFMAN
FRITZ KREISLER
NATHAN MILSTEIN
BENNO RABINOF
RUGGIERO RICCI
AARON ROSAND
MIRIAM SOLOVIEFF
*ISAAC STERN
JOSEPH SZIGETI
JACQUES THIBAUD

CELLISTS

RAYA GARBOUSOVA
*GREGOR PIATIGORSKY
JOSEPH SCHUSTER

SYMPHONY ORCHESTRAS

BUFFALO PHILHARMONIC ORCHESTRA, William Steinberg, Conductor, with soloist to be announced
HOUSTON SYMPHONY ORCHESTRA, Efrem Kurtz, Conductor, with Ania Dorfmann, soloist.

NATIONAL CONCERT AND ARTISTS CORPORATION • 711 FIFTH AVENUE, N. Y. 22, N. Y.
MARKS LEVINE O. O. BOTTORFF

cac-ncac-ncac-ncac-ncac-ncac-ncac

SILHOUETTES By MARY CRAIG

The Age of Eminent Emmas

In the lush days of the 'eighties when handpainted chenille velvet decorated even the harness of fine, high-stepping horses, and star-spangled velvet textured the voices of the high-singing vocalists, not a few notable American prima donnas were reaping recognition and wealth both in their native country and across seas.

An interesting detail of the general picture was the prevalence of Emmas among the divas—this being a favorite name of the era. And a treatise on the various Emmas notes not only their exceptional artistry but the industry of the singers, their training planned to cover years of study, sometimes from childhood, before the all-important debut.

For example, there was Emma Abbott, born in Chicago in 1850. Her voice was said to be of true dramatic timbre and she was evidently of a serious, studious nature, for the list of her teachers reads like a Who's Who—Achille Errani, the favored teacher of New York City, Sangiovanni in Milan, Marchesi, Wartel, della Sedie, in Paris. She had arrived at the age of 26 before she made her formal debut at Covent Garden, coming to New York the next season to make her bow in Donizetti's La Fille du Regiment. Like most of the singing celebrities of the period, Emma Abbott toured at the head of her own company. Purists in art objected to her habit of interpolating into set scores any number from her repertoire which she felt was especially designed to show her voice at its best.

But her fame does not appear to have suffered from this innovation and to her goes the award for the American premiere of Massée's Paul et Virginie.

In 1863, a Viennese couple who had become naturalized Americans returned to their homeland for a visit. During their stay in the Austrian city their daughter was born, inheriting the new citizenship rights. She was Emma Juch, possessor of one of the celebrated voices of the century. When she returned to America, her father being a capable musician, commenced her vocal training. Hers was a phenomenal talent; for at 18 she became a reigning star after a sensational debut as Filina in Mignon at Her Majesty's Theatre in London. Again, a young dramatic soprano sings the coloratura roles! The same year, 1881, she returned to sing at the Academy of Music in New York. Her repertory ran from the Queen of the Night in Magic Flute to Elsa in Lohengrin; from the lightest lyric of the Italian classics to Senta in the Flying Dutchman; this last she is reported to have memorized and performed between Friday night and Monday morning, quite a week-end stint. She, too, became known to the country by touring with her own company as was the fad of the day.

From the Golden West

From California came Emma Nevada, born in Alpha in 1862. She seems to have been a child phenomenon, as at the age of 15 she was already hard at her studies in Berlin, Vienna and Paris. Her most

EMMA THURSBY, famous American concert and church soprano, as she appeared while making a tour of Europe in 1881. (Photo—Hansen & Weller, Copenhagen.)

ALTHOUSE
STUDIO: 260 West 72
TR. 7-3538 New York 23, N. Y.

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Studio: 329 W. 71st St., N.Y.C. 23 EN. 2-4968

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N. Y. C., CI. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 200 W. 72nd St., N.Y.C. 23. TR. 7-0466

Mme. GURNEY-RAYMOND
Vocal Therapy—Builder and Mender of Voices
175 Dartmouth St., Boston—KE 6-6753—N.A.T.S.
1013 Carnegie Studios—N. Y. C. 19—CI 7-1988

ALBA CLAWSON
VOCAL TEACHER, Member NATS
1425 Broadway, N. Y. 18... { Lo. 5-2249 / Penn. 6-2634

Ernestine Hohl **WILLIAMS,** NATS
Scientific Voice Training and Interpretation
80-21 Grenfell Ave., Kew Gardens, L. I., N. Y.
Phone Virginia 7-0525J

HILDA CREVENNA
MEZZO-SOPRANO — TEACHER OF SINGING
FACULTY, NEW YORK COLLEGE OF MUSIC
320 W. 83 St., Apt. 7D, N. Y. 24, N. Y. EN. 2-5957

ARTHUR GERRY
TENOR — TEACHER OF SINGING
145 East 92nd Street ATwater 9-4993
NATS NYSTA AGMA
(American Academy of Teachers of Singing)

ADELAIDE THOMAS EAKIN
TEACHER OF SINGING
350 West 57th St., New York 19, N. Y.
Phone CI 6-3936

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
113 West 57th St., New York City, N. Y. Circle 7-5079
Boston—Thursday, Friday and Saturday
175 Dartmouth St., Boston, Mass. Kenmore 6520

JAMES M. PRICE
Tenor — Teacher of Singing
Studio, 316 W. 79, New York, N. Y. Tr. 7-7048

CHARLES READING
TEACHER OF SINGING
4 years "Bel Canto" with Giuseppe De Luca
120 W. 87, N. Y. C. TR. 7-7573

EDITH HENRY
VOICE TEACHER AND COACH
160 West 73rd St., New York 23, N. Y
TRafalgar 7-2558 NYSTA—NATS

HOMER G. MOWE
TEACHER OF SINGING
Member Amer. Acad. Teachers of Singing, NYSTA & NATS
Faculty of Teachers College, Columbia Univ.
171 W. 71st St., New York 23, N. Y. EN. 2-2165

EDITH NICHOLS
TEACHER OF SINGING
Member NYSTA
222 West 83rd St., New York 24, N. Y. SU. 7-3106

LEON CARSON
TEACHER OF SINGING
Hon. NYSTA, NATS, Hon. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1880

ROMLEY FELL
TEACHER OF SINGING
Studio: 38 James St., Newark 2, N. J.
Telephone Market 2-0020 NYSTA—NATS

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music, Juilliard Summer School
15 W. 67 St., N. Y. 23; TR. 7-5889; NYSTA-NATS

RITA **KITTAIN** • LYDIA **CHALIAPIN**
Complete vocal training—repertoire, languages, stage
865 West End Ave., N. Y. C. ACademy 2-8156

RENATO BELLINI
TEACHER OF SINGING
COACH and COMPOSER
Studio—171 W. 71, New York 23, N. Y. SC. 4-8926

BIANCA DIMITRI
SAROYA - ONOFREI
ART OF SINGING
Cincinnati Conservatory of Music
Mgmt.: Annie Friedberg, 251 W. 57 St., N. Y. 19

ALFREDO GANDOLFI
BARITONE—*Formerly of Metropolitan Opera Assn.*
VOICE • ACTING • INTERPRETATION
Ansonia Apts., Broadway at 73rd, N.Y.C. 23 TR. 3-8598

URIEL **NESPOLI**
Teacher of Famous Pupils
CONDUCTOR — OPERATIC COACH
Studio: 1425 Broadway, N.Y.C. LO. 4-2717—LO. 5-1668

LEORA SHAW
VOICE TEACHER and COACH
165 East 85, N. Y. 28, N. Y. RE. 7-2448
Member—NYSTA

noted teacher was Marchesi. And her debut took place in our all-important year 1880 at her Majesty's Theatre in London, under Mapleson, as Amina in La Sonnambula. She sang at La Scala, the Opéra-Comique of Paris, and in the greatest houses of Europe, returning to America in 1884 for lauded appearances at the Academy in New York and on tour. The lovely flexibility of her voice as exemplified in La Perle du Brésil and operas of similar style lasted during her long career.

Thursby—Queen of Concerts

Brooklyn holds the honor of being the birthplace (1845) of a prima donna who was listed as one of the three greatest sopranos in the music world of the day. She was Emma Thursby, the other two being Patti and the reigning queen of the new Metropolitan Opera, Christine Nilsson. Emma Thursby had, according to all accounts, a voice of purity and clarity, with a facility in pyrotechnics of the vocalist's art, that brought enthusiastic notices wherever she appeared, in Paris, London, the continental centers and in her own country. She chose to forego the glamour of the operatic stage, this decision being variously ascribed to scruples of conscience or to her feeling that she was not histrionically equipped for character delineation before the footlights. She did not, however, limit her repertoire, which included oratorio airs as well as the compositions of the stage and concert. As a young girl she made her recital debut in Plymouth Church, Brooklyn, and encouraged by the ovation which she received, proceeded to garner laurels in Europe. Her tremendous list of songs ready for immediate delivery proved its worth on her return. Engaged by Gilmore for a tour practically made up of one-night stands, Emma Thursby sang six complete concert programs within one week, and lengthy concerts they were, without repeating a single number.

Canada is credited with one of the great Emmas, Albani, who was born near Montreal in 1852, her whole name being Marie Louise Cecile Emma Lajeunesse. Her debut was made early (she was holding an impressive solo position at 14, occasionally doubling as organist, in Albany, N. Y.) but her music study actually commenced when she was five. Her debut was in the florid role of Amina in La Sonnambula. As her vocal apparatus strengthened and she gained experience, she added Elsa and other lyric-dramatic heroines to her repertory, with Lucia, Valentine in Les Huguenots, Ophélie in Hamlet, Isolde, the Countess in Nozze di Figaro She interspersed her activities with festival and oratorio appearances on both continents. Hers is said to have been a marvelous organ, with a scale of perfection, a tone both rich and brilliant.

The Resplendent Eames

Late in the eighties, another American songstress made a formal career start—Emma Eames, born of American parents in Shanghai in 1865. Around 1882, Bostonians took note of a young girl whose Marguerite in a pupils' performance of Faust was above the average. Her succeeding career carries over into the knowledge of more recent audiences, her Marguerite, Micaela, Tosca, Juliette and Elisabeth were greatly admired. She, like the other correctly schooled sopranos, had at her command both florid and dramatic style which she utilized to win international fame. She was for many seasons an ornament of the principal opera houses of Europe and America, holding especial tenure as an artist of the Metropolitan between 1891 and 1909, and she now lives in retirement in New York.

Bartlett and Robertson Back

Ethel Bartlett and Rae Robertson returned to this country for Christmas following a three months' tour of England, Holland and France. The two piano team begin their 1950 tour, which will take them across this country and Canada, with a New York recital on Jan. 11 at Town Hall. The program includes the first American performance of Bohuslav Martinu's Three Czech Dances, written for and dedicated to Bartlett and Robertson and introduced by them abroad this fall.

N. Y. Salvation Army Marks 70th Year

Records show that on March 10, 1880, America's first seven "Hellelujah Lassies," led by Commissioner George Scott Railton, came down the gangplank of the steamer Australia at the Battery in New York. Twenty-four hours later they were beginning spiritual comfort to the forgotten men of the Bowery.

The Salvation Army's 70th Anniversary Appeal is being launched from 5 to 7 p.m. on Jan. 4 at the Hotel Astor, New York. Admission is free.

HARRIOT EUDORA BARROWS

AS SINGER

WORCESTER POST

"She was in splendid form and her voice wonderfully fresh and sweet, was superbly controlled—her solos were given with a charm that won for her tumultuous applause."

BOSTON TRANSCRIPT

". . . it is difficult to say whether she excelled in the difficult roulades of the Handel air (Lusinghe piu care) or in the more sustained music of Wagner. She has a beautiful lyric soprano, especially well trained and full in the middle register and she executes florid passages with ease and finish—varied selections left firm conviction of her breadth of versatility and surety of style."

BOSTON HERALD, PHILIP HALE

". . . a soprano of pure and agreeable quality and of liberal compass. She has been well grounded in technical matters and her attack and control of the phrase, her association of one phrase with another, her conception and maintainance of the musical line are, indeed, worthy of praise. She sings; she does not recite, she does not declaim."

PROVIDENCE JOURNAL

"Miss Barrows' voice is clear, even and rich, the tones come with an emollient flavor that is sometimes called timbre, and what grows more noticeable is her mood, a participation and spirit that shows art."

AS TEACHER

JOHN HERRICK, *Baritone*

"John Herrick's baritone has both richness and authority." (Verdi Requiem.)
—The Boston Herald, Boston, Mass.

"All of the soloists sang admirably but the most accomplished vocalism heard was offered by John Herrick. . . ."
New York Times, New York, N. Y.

EUGENE CONLEY, *Tenor*

"Mr. Conley produces a fresh liquid tone and in each song he catches the mood of the composer. Possessing a voice which is flexible and young, he succeeds in running the gamut of emotions in his programs."
—Syracuse Herald American

ELSIE LOVELL HANKINS, *Contralto*

"It was gratifying to hear in Miss Hankins' voice a genuine contralto, of which, apparently, there are not a great many nowadays. Miss Hankins has an instinct for proper phrasing and for making the most of the meaning of her texts. In addition, she is not only an able singer of lyrical music, but a good interpreter of more dramatic material." (Messiah—Handel & Haydn.)
—Boston Herald

DOROTHY HUNNIFORD, *Contralto*

"Miss Hunniford sang Mignon's aria with an unaffected candour and with a sustained vocal line that could be achieved only by exceptional breath control."

BOSTON—THURSDAY, FRIDAY AND SATURDAY

113 West 57th St., New York City - Circle 7-5079 • 175 Dartmouth St., Boston, Mass. - Kenmore 6520

LEON
BARZIN
Musical Director

TWENTY YEARS'
SERVICE to
MUSIC

National Music League
130 W. 56th St., N. Y. 19, N. Y.
Anne C. Molyneaux, Managing Director

JAMES WOLFE
Pianist

ELLEN FAULL
Soprano

IRENE ROSENBERG
Pianist

CYNTHIA OTIS
Harpist

EISENBERG
String Quartet

NEW YORK CONCERTS: Midyear Floodtide of Programs Reached

[Owing to an early press date because of the holidays, reviews of concerts on and after Dec. 15 will be published in the Jan. 15 issue.]

CARNEGIE HALL

Boston Symphony, Leonard Bernstein conducting, Dec. 7, E.—Bernstein appeared in the double capacity of pianist-conductor in Mozart's Concerto in B flat major (K. 450), which he played with finesse and technical prowess.

The program opened with Mozart's "Haffner" Symphony. The conductor evoked the happy atmosphere of the work, giving the Menuetto with charming grace and the Andante with warmth and lyricism. In Brahms' Symphony No. 2 he stressed the heroic aspects of the score rather than its pastoral characteristics. H. W. L.

Dec. 10, A.—The Boston Symphony in the presence of the composer gave the first New York performance of Olivier Messiaen's Turangalila-Symphony for piano, Ondes Martenot and orchestra. Yvonne Loriod was at the piano, and Ginette Martenot the soloist on the electronic instrument.

The work, lasting some ninety minutes, occupied the entire concert, and was divided into two parts. The title is drawn from the Indian name for a love song, and the movements portray various more or less mystical aspects of the erotic.

The orchestration is enormously complicated, but the substance is poor, reminiscent of many stylistic elements, and the very intricacy of the work becomes boring after the novelty wears off. The sections all bear portentous titles save the opening and closing movements, and at the end one has the impression of listening to the happy ending of an old-fashioned operetta as the lovers are finally united. There is a French saying, *"Tant de bruit pour une omelette,"* and this was somewhat the impression with which one left the hall, despite the splendid performance. The composer appeared on stage and saluted Bernstein at the close. H. W. L.

Dec. 10, 5:30 p.m.—The United Nations delegates were invited to a celebration of the first anniversary of the Universal Declaration of Human Rights, in which the Boston Symphony was conducted by Bernstein. Yehudi Menuhin contributed his services by playing Bach's Chaconne, replacing the Paganini Concerto, which had to be cancelled because Mr. Menuhin's plane arrived too late for a rehearsal. Sir Laurence Olivier had flown from London to give a stirring reading of the Preamble of the Declaration, first in its original version, and later accompanied by the impressive orchestral setting which Aaron Copland had written for the occasion. Copland's music has the proud simplicity and dignity of a Greek temple and with the excellent speaker impressed deeply.

The Collegiate Chorale sang Shostakovich's United Nations March, Bernstein played and conducted Ravel's Piano Concerto and the celebration closed with a performance of the Ode to Joy from Beethoven's Ninth Symphony, with Irma Gonzales, Nan Merriman, Raoul Jobin, and Nicola Moscona as the soloists and the Collegiate Chorale (trained by William Johnson) assisting. Speeches were offered by Trygve Lie, secretary-general of the U.N.; Mrs. Franklin D. Roosevelt, chairman of the U.N. Commission on Human Rights; and General Carlos P. Romulo, president of the general assembly of the U.N. H. W. L.

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, Dec. 8, E.—Mitropoulos opened his tenure with a straightforward reading of Mozart's Overture to The Magic Flute, followed by Rabaud's symphonic poem, La Procession Nocturne, in memory of the composer.

Ernst Krenek's Concerto No. 3 for Piano and Orchestra was played and conducted by Mitropoulos. This composition, though it bears testimony of Krenek's craftsmanship, seems at first hearing an incoherent and little inspired piece. It replaces real inventiveness with technical devices. Friendly applause caused the composer to take a bow from his box.

After intermission, Mitropoulos gave an epic interpretation of Liszt's Faust Symphony. The reading reflected convincingly the drama of the first movement (Faust), the intimate lyricism of the second (Gretchen) and the sardonic humor of the last (Mephistopheles).

On Sunday the program was the same, except for the replacement of the Liszt work by the Beethoven "Eroica" Symphony. H. W. L.

Dec. 15, E.—A memorable evening was conducted by Mitropoulos. Weber's Freischütz Overture had a reading which avoided the pitfalls of cheap romanticism and offered the work in an objective manner, stressing its dramatic impact. There was also a stirring interpretation of Vaughan Williams' Symphony No. 4, in F minor, a significant score by one of the masters of our day.

Joseph Szigeti was the soloist in Bach's Concerto in G minor for Violin and Orchestra and that by Alban Berg. The first was played with the fine musicianship for which he is known; the latter received an interpretation of moving quality. Berg's Concerto is a romantic threnody on the death of a young girl (Gustav Mahler's stepdaughter), and is full of tenderness and romantic feeling. The twelve-tone idiom in which it is conceived mainly serves as a coloristic element. The emotional power of this score deeply impressed the listeners.

On Sunday, Mr. Szigeti replaced the Berg work with the Mozart Concerto No. 3 in G, offering a performance of clarity and classic feeling. H. W. L.

Philadelphia Orchestra, Eugene Ormandy conducting, Dec. 13, E.—The Philadelphians opened their concert with Molinari's transcription of Vivaldi's Second Concerto in G minor for strings and cembalo, from L'Estro Armonico. As usual, the sumptuous tone of the string section made for a richly colorful interpretation.

Vaughan Williams' Sixth Symphony in E minor grows closer to the listener with repeated hearings. It is one of the most profound and moving symphonies written of late, and close to the feeling of our time.

Erica Morini was the superb soloist in Brahms' Concerto for Violin and Or-

chestra—a reading which combined emotional richness with a classical simplicity. H. W. L.

Nathan Milstein, Dec. 6, E.—The annual New York recital by this eminent violinist attracted a capacity audience that found the virtuosity of the soloist undimmed.

To attempt to add encomiums at this time to those already internationally bestowed on Mr. Milstein would be futile. Suffice to report that the playing and interpretative command of the artist were to the fore throughout a recital lacking only in modern items. Artur Balsam at the piano brought satisfying support to the solo performer. H. I. B.

Metropolitan Bell Symphony Orchestra, Dec. 9, E.—With Patricia Travers as guest artist, the orchestra gave a concert at times comparing favorably with professional ensembles. The major personnel of the orchestra is drawn from the employees of the company in New York and New Jersey, who play well together under the direction of Dr. Frederic Kurzweil.

The program included the Beethoven Egmont Overture; Schumann's Symphony No. 1; two of the Smetana Bartered Bride Dances; the Johann Strauss Perpetuum Mobile; Copland and Gould numbers. Miss Travers played the Mendelssohn Violin Concerto with technical dexterity and spirited delivery. Particularly in lyric passages, the violinist's tone was rich and eloquent. M. C.

Costanza Pillori, N. Y. debut, Dec. 11, 5:30 p.m.—Singing with confidence and warmth, the young American lyric soprano showed her operatic experience in a program which included arias from Mozart's Figaro, Bellini's La Sonnambula, Puccini's Turandot, and Verdi's La Traviata. Especially imbued with emotional appeal were her performances of plaintive, romantic airs such as Bellini's Ah, non credea mirati, and Hüe's J'ai pleuré en rêve. Moderate in size and nearly flawless in intonation, her voice has mellowness except at the extremes of its range where top notes sometimes were forced, to become spread or tremulous. Miss Pillori's vocalism needs greater finesse. Paul Meyer provided skillful accompaniments. E. B.

Kirsten Flagstad, Dec. 11, E.—Many standees were included in the throng which heard an evening of magnificent singing. Flagstad is a great personage, in audience appeal, in voice and artistry—all of which made her concert a memorable experience. The soprano began tentatively and lightly in her first Schubert lieder, closing the group with an electrifying interpretation of Erlkönig. This was followed by Gitanjali by John Alden Carpenter, based on translations of unrelated Tagore poems and erroneously termed by some reviewers a song cycle. These difficult and often unrewarding songs were performed with a genius for transparent tone color, amazing diction and a sense of dramatic accent.

In Scandinavian works, Flagstad's voice came into the fullness of its notably rich texture and dynamic range. The group inIluded Budbärerskan, by Hakanson; Under Häggarna, by Jonsson; Nielsen's Aebleblomst and Sommersang; and Nu brister i alle de Kloefter, by Alnaes. The final Strauss songs were Wiegenlied; Ach, Lieb, nun muss ich scheiden; Schön sind, doch kalt, die Himmelssterne, and Cäcilie. Strauss' Allerseelen, beautifully sung, was the first of several added numbers. Edwin McArthur played splendid accompaniments, and his new song Night, an encore, won an ovation. M. C.

Richard Korn conducting a symphony orchestra, Dec. 12, E.—Rose Bampton, soprano of the Metropolitan, and Ernestine L. Crisologo, pianist, were the assisting artists for this symphonic program led by Mr. Korn. Of the purely orchestral works, which included Mozart's Impresario Overture, Haydn's Symphony in D (No. 104), and Creston's Two Choric Dances, the first was most impressively played. Here conductor and orchestra achieved a unity of purpose and the result was a clean-cut, idiomatic performance.

Miss Bampton sang Ariadne's Monologue from Strauss' Ariadne auf Naxos, and two Strauss songs with orchestra—Wiegenlied and Cäcilie. The monologue was uneven vocally and the orchestral accompaniment was a bit too loud; but all details were under control for the remaining two numbers, which were beautifully sung. Miss Crisologo received sympathetic cooperation from the orchestra in the Schumann Piano Concerto, which she played neatly, accurately and with a pleasant tonal quality. R. K.

Ossy Renardy, Dec. 14, E.—The young violinist assisted at the piano by Walter Bricht, played a program of formidable difficulty. After Tartini's Sonata in G minor ("Devil's Trill") came Beethoven's Sonata in A minor, op. 23, No. 4, the most demanding number of his list; Paganini's D major Concerto; the first New York performance of Bernard Stevens' Sonata in one movement and a group of smaller works by Szymanowski, Smetana, Chaminade-Kreisler, Wieniawski.

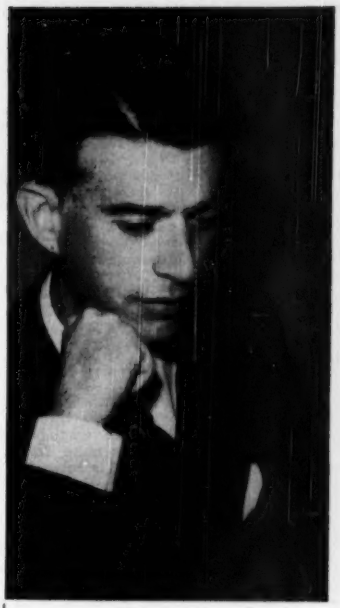
The accent of the concert was on virtuosity, and here Mr. Renardy has a great deal to offer. His technical prowess is remarkable. But that he also is a sensitive musician was evident in his reading of the Beethoven Sonata and the warm romanticism with which he played the novelty. Stevens' Sonata is closely related to Chausson's Poème in its musical language and contains something of the same emotional feeling. Its fine lyricism was convincingly conveyed by the interpreter. A sold out house lavished vociferous applause. H. W. L.

TOWN HALL

Samuel Reichmann, Dec. 7, E.—Mr. Reichmann is a pianist whose charming and intelligent playing is too seldom heard here. This was only his third program in over a decade. His sonata offerings were K. P. E. Bach's in A minor and Beethoven's in A flat, op. 110. He paid tribute to Busoni, his former teacher, by playing his Sonatina ad Usum Infantis and Indian Diary. Mr. Reichmann displayed another talent when he presented his own transcriptions—authentic and musicianly ones—of a Toccata in D by Buxtehude and Bach's second Organ Prelude in A minor. Pieces by Ravel and Liszt rounded out the list. D. B.

Hungarian String Quartet, Dec. 8, E.—A remarkable effect was attained particularly by the performance of Bartok's Quartet No. 4. The Hungarian ensemble which includes Zoltan Szekeley and Alexandre Moskowsky, violins; Denes Koromzay, viola, and Vilmos Palatai, cello, is particularly outstanding for interpretation of this composer, whose idiom they seem to have made their

(*Continued on page 32*)



DANIEL SAIDENBERG

Conductor

Saidenberg Little Symphony, New York City, and Connecticut Symphony Orchestra, Bridgeport, Conn.

N. Y. Times, Oct. 31, 1949

"The opening concert of the fourteenth season of the New Friends of Music was given yesterday at Town Hall . . . with the Saidenberg Little Symphony, Daniel Saidenberg, conducting . . . Bach's Orchestral Suites No. 1 and 2 were expertly performed. They were played with admirable clarity and precision, given in pure classic style with a buoyancy of rhythm, freshness and verve that made the readings decidedly effective. Both of these Bach works proved equally appealing and full of life as Mr. Saidenberg and his ensemble presented them."

—Noel Straus

N. Y. Herald-Tribune, Oct. 31, 1949

"The fourteenth season of the New Friends of Music began in Town Hall yesterday with a program devoted to music of Bach and Mozart performed by the Saidenberg Little Symphony . . . tellingly unfolded under Mr. Saidenberg's discerning direction. His pacing, phrasing and adjustment of dynamic values along with his ability to obtain persuasive sounds from his excellent ensemble made for stylistically impeccable accounts of these works."

—Jerome Bohm

The Saidenberg Little Symphony appeared with the New Friends of Music during the season 1948/49, performing all six Brandenburg Concertos of Johann Sebastian Bach.

45 East 82nd St., New York, N. Y.
BUtterfield 8-7146

NEW YORK CONCERTS

(*Continued from page 31*)

own. It is hardly too much to say that this very exacting score was heard for the first time in New York in complete penetration of its spiritual components, the *Non troppo lento* section establishing a particularly strong emotional feeling. The quartet is notable for the subtlety of its performances, and more attention is paid at times to the proportioning, balance and interweaving of the various parts than to tonal beauty *per se*, though what could also be done in the latter field was shown in Mozart's B flat major Quartet (K. 458), particularly in the Andante. The concert concluded with Beethoven's E minor Quartet, op. 59, *No.* 2. The audience was appreciative of the exceptional fare and playing offered. R. M. K.

Morey Kriss, N. Y. debut, Dec. 9, E. —The most attractive features of the tenor's singing were excellent intonation and a feeling for the emotional content of the works. When he sang in his natural voice, which is resonant and strong, the effect was pleasant; but in the softer passages there was a tremulous quality, lack of strength and force, due perhaps to lack of breath support, which with further training can be overcome. His program included arias from Don Giovanni and Manon, and songs by Respighi, Cimara, Wolf, Strauss, Brahms, Huë, Duparc, Hahn, Borodin, Tchaikovsky and Rachmaninoff. Misha Hoffman played the accompaniments. W. A. T.

New York Wind Ensemble and co-artists, Dec. 10, 5:30 p.m.—Last year the New York Wind Ensemble and assisting singers and instrumentalists, conducted by Robert Craft, gave Stravinsky's Mavra a semi-public concert performance, and it was suggested that the production be moved downtown. As a result, the group gave the lively *opéra-bouffe* in Town Hall, coupled with their arrangement of Monteverdi's Orfeo.

This combination of two rarely heard works of widely contrasting content and period offered a delightful musical experience. The group is not polished to a high degree—in both solo and ensemble passages there were roughness and uncertainties. Taken as a whole, their work has zest, artistry and *esprit de corps*, though some purists who had brought scores of the Monteverdi work were heard muttering darkly at liberties taken with the original. William Hess had the title part in this work, and the other singers were Phyllis Curtis, Arline Carmen, Sandra Warfield, Robert Harmon, Leon Lishner.

Mavra, with its pungent and sparkling score, was given a spirited reading by Robert Harmon, as the Hussar impersonating a cook; Miss Curtin as Parasha; Miss Warfield, the Mother (who has a wonderful aria to sing, apostrophizing Katrina, the cook she has just lost); and Miss Carmen, a Neighbor. There was a good-sized, responsive audience. M. L. S.

IN CHICAGO . . . Alfredo Antonini, conductor, and Artie Shaw, clarinet, in the Midwestern city where they both had appearances. With them is Leide Tedesco, composer (L).

Blanche Thebom, Dec. 11, A.—The Metropolitan artist opened her recital with a group of Schubert songs, followed by lieder of Hugo Wolf. She closed the first half of her program with Adriano's prayer from Wagner's Rienzi. The stunning-looking young singer possesses one of the most beautiful mezzo-soprano voices now before the public. She is musical and projects her songs with great effect. Unfortunately, her vocal production is not always flawless. The registers of this beautiful instrument are not perfectly even, and the transition from one to the other not smooth enough.

A group of French songs and five English folksongs tastefully arranged by Benjamin Britten closed the list. In the latter, Miss Thebom did some of her best singing and enchanted with her interpretative finesse. Many encores followed. William Hughes was the sensitive, excellent assistant at the piano. H. W. L.

New Friends of Music, Dec. 11, 5:30 p.m.—The New Friends offered the Paganini Quartet in Mozart's Quartet in D major and Beethoven's Quartet in A major, op. 18, No. 5—performances which were distinguished by technical and musical finesse. Reginald Kell and Erich Itor Kahn played Brahms' Sonata for clarinet and piano in E flat major, op. 120, No. 2—a beautifully integrated performance. The program had to be changed due to a sudden illness of Kurt Appelbaum, who was to take the assignment at the piano. H. W. L.

Vladimir Padwa, Dec. 11 E.—The central portion of the program was made up of Mr. Padwa's works for piano. Opening with Busoni transcriptions of Bach and Mozart and the Beethoven Sonata, op. 31, No. 2, he disclosed a superior technical ability which mastered easily the difficulties of the music. When he played his Variations, Sonatina and Suite, descriptive music written for a ballet on the Tom Sawyer theme, then his personality, musicality and interpretative skill particularly were evidenced. In the romantic music of Men-

NATIONAL CONCERT & ARTISTS CORP.

CONCERT DIVISION Marks Levine, Director 711 Fifth Ave., New York 22, N.Y.

Includes For Season 1949-1950

Kurt Baum
LEADING TENOR — METROPOLITAN OPERA

Eula Beal
CONTRALTO

Ellabelle Davis
"The best the American concert stage can offer."—*Boston Herald*

Jean Dickenson
COLORATURA SOPRANO

Doris Doree
DRAMATIC SOPRANO
Metropolitan Opera — Covent Garden

Frank Edwinn
BASS-BARITONE
". . . uncommon interpretive skill—unforgettably touching."—*Noel Straus, N. Y. Times*

Dezsö Ernster
LEADING BASSO — METROPOLITAN OPERA

Francine Falkon
CONTRALTO

Mack Harrell
BARITONE
Metropolitan Opera — Concert — Oratorio

Julius Katchen
PIANIST

Louis Kaufman
"TOP-NOTCH VIOLIN PLAYING"
—*N. Y. World-Telegram*

Steven Kennedy
AMERICAN BARITONE

Hortense Monath
PIANIST

Rosalind Nadell
MEZZO-SOPRANO

Salzedo CONCERT ENSEMBLE
Carlos Salzedo Mimi Allen
Ruth Freeman Mary Hill Doolittle

Joseph Schuster
CELLIST

Martial Singher
LEADING BARITONE — METROPOLITAN OPERA

Beverly Somach
VIOLINIST
"Nobility, warmth, genuine poetry. A virtuosic performer."—*N. Y. Times*

Richard Tucker
LEADING TENOR — METROPOLITAN OPERA

delssohn, there was warmth and emotion. Mr. Padwa, trained in the classic-romantic tradition, seemed to reach into the fields of atonality in his composition, which held much of merit in the successful liaison between the opposite schools.
M. C.

Little Orchestra Society, Thomas Scherman, conductor, Dec. 12, E.—Handel's monumental oratorio, Israel in Egypt, was preceded by the same master's Overture to Esther. The protagonist of the performance was the Westminister Choir, singing with great fervor and impressiveness this gem of baroque music. In the solo parts were heard Genevieve Rowe, soprano; Alice Howland, mezzo-soprano; Ernest McChesney, tenor; Lawrence Davidson and Stanley Kimes, basses. Of the soloists, Miss Howland captivated the audience most with her warm, dark voice and expressive delineation of her assignment. Mr. McChesney was obviously suffering from a cold.

Mr. Scherman conducted the work with great eagerness to bring out its dramatic impact. The audience gratefully acknowledged the opportunity to listen to this rarely sung score, which in form and content is a worthy predecessor of Messiah.
H. W. L.

Lis Broge, U. S. debut, Dec. 14, E.—The Danish soprano, in a lengthy recital program, revealed a voice of agreeable texture and considerable range. The innate beauty and fullness of this organ were not always realized due to a lack of breath support on sustained notes and a generally restricted tonal emission. The soprano gave evidence of sensitivity to text and music, although there was not always sufficient imaginative projection in the group of lieder (which included Wolf's Auf ein altes Bild, Gebet; Mignon and Vado, ma dove) to make them entirely convincing. Of the Marx songs, Der Bescheidene Schaefer and Waldseligkeit were delightfully interpretated, with more freedom of voice and vocal coloring. The Debussy numbers were delicately sung. The program also included Scandinavian songs by Lange-Müller, Heise, Sjoeberg, Sibelius and others. Artur Balsam accompanied the singer in artistic and sympathetic fashion.
L. C.

TIMES HALL

Mannes Trio, Dec. 6, E.—Tonal beauty, impeccable technique, fine balances, and admirable clarity of texture resulted in consistently distinguished ensemble playing throughout this, the first in a series of three concerts by the Mannes Trio. Their program began with Beethoven's Variation's, op. 121A, followed by Schubert's Trio in B flat major. The performance of the latter work of genius was one of surpassing beauty and grace; deserving special mention was the poignant lyricism of the Andante, communicated eloquently and with a moving simplicity. Chopin's rarely heard Trio ended the concert. Since the major portion of the composer's attention was directed toward the piano, it was Mr. Mannes' exquisite playing that was primarily responsible for the charm and elegance of the whole. An intensely songful Adagio by the contemporary Italian composer, Masetti, received its first New York performance.
G. B.

Ilse Sass, Dec. 7, E.—The pianist presented an interesting program which gave due consideration to contemporary

(Continued on page 34)

First Publication of

10 New North Carolina Folk Songs

SMOKY MOUNTAIN BALLADS

(Omega Music Edition)

Collected, Arranged and Notated by

ADELAIDE VAN WEY

Contralto

in collaboration with Donald Lee Moore

Disc Records — Cub Children's Records

MUSICAL TOURS TO EUROPE

conducted by

Miss ARTISS DE VOLT

well known harpist

with study at the MOZARTEUM in SALZBURG

Leaving June 21 and June 28 • 80 Days • $1490 to $1890

ALL EXPENSES PAID

Bookings through EMBASSY TOURS

147 West 42nd Street, New York City • LO. 4-5540

Embassy Tours services ARTISTS' TRANSPORTATION to Europe
BY AIR AND SEA AT OFFICIAL RATES . . . NO SERVICE CHARGE
Ask for free folders "MC"

ADJUSTABLE

PIANO STOOL

Designed by a teacher of the Dalcroze School, New York, to meet the most exacting demands of the music school, studio or home. Simply and sturdily built of wood and cast aluminum. Height is easily changed by a horizontal wheel while the performer is seated at the piano. Adjustment range 3½ inches. A 3° forward tilt increases comfort and reduces fatigue.

Ebony or Mahogany Finish

Price $85.00 F.O.B.

Clarke Adjustable Piano Stool

John McAdams Co., Norwalk, Conn.

PAULIST CHOIR of CHICAGO

FATHER O'MALLEY, *CONDUCTOR*

Now Booking — J. C. McManaman, Mgr.

911 So. Wabash Avenue — Chicago 5, Ill.

MERTENS, PARMELEE & BROWN INC.

André Mertens — Horace J. Parmelee — Walter P. Brown

Division: COLUMBIA ARTISTS MANAGEMENT INC., 113 W. 57th St., N. Y. 19, N. Y.

Include under their management

JORGE BOLET PIANIST

ANNE BROWN SOPRANO

THE COLUMBUS BOYCHOIR
HERBERT HUFFMAN, Musical Director

DONALD DAME TENOR

DILLING HARPIST

FERRIER CONTRALTO

GORODNITZKI PIANIST

NIKOLAI and JOANNA GRAUDAN CELLO-PIANO

BYRON JANIS PIANIST

EDMUND KURTZ CELLIST

LUNDE PIANIST

VIRGINIA MacWATTERS COLORATURA SOPRANO

MORLEY & GEARHART DUO-PIANISTS

ODNOPOSOFF VIOLINIST

REGULES PIANIST

GENEVIEVE ROWE COLORATURA SOPRANO

ST. LOUIS SINFONIETTA

GYORGY SANDOR PIANIST

SVETLOVA BALLERINA

TRAVERS VIOLINIST

Fortune Gallo Presents

SAN CARLO

OPERA COMPANY

A National Institution — 39th Transcontinental Tour

1950—Annual tour opens in Boston, Mass., and New England states, January 16, with appearances in the large and small cities of the U. S. and Canada, concluding with the annual Spring season in May at the Rockefeller Center Theatre, New York.

The Largest Permanent Touring Opera Company

Address: Suite 1101, 1697 Broadway, New York 19, N. Y.

F. TUCKER VAN KLOOSTER, LTD., *Presents*

CELEBRITY CONCERTS

The Concert Series Designed for Your Town

"Bring the Great Artist to Your Town At No Cost to You"

F. TUCKER VAN KLOOSTER, LTD., *Personal Representative*

153 East 37th St., New York 16, N. Y. — MUrray Hill 6-7756

"CAREER BUILDING and COMPLETE PERSONAL REPRESENTATION for the MUSICAL ARTIST"

NEW YORK CONCERTS

(*Continued from page 33*)

music. First performed was Herman Berlinski's Sonata Brevis. The composer, whose other compositions were successfully performed in Tanglewood and who will be represented by a choral work, I Sought Him, when Hugh Ross and the Schola Cantorum give its first New York performance later this month, reveals versatility in this piano work. It was a grateful assignment for the pianist, rather Lisztian in style, and improvisational structurally. The program began with Schubert's Impromptu in B flat major and Schumann's C major Phantasie, op. 17. Other compositions played were Busoni's Indian Diary and three short pieces by Smetana. Miss Sass is a romantic, pre-eminently lyric performer, best in compositions which rely on poetry, rather than physical strength and broad and monumental effects. She was cordially received by her audience.

H. W. L.

Emma Boynet and **Loewenguth Quartet,** Dec. 10, A.—High quality marked this program of three master-works of French chamber music. As in the quartet's earlier appearances, there were constantly evident both authority and naturalness, an impression of oneness with the musical ideas, each artist reflecting them in terms of his instrument's particular color. Miss Boynet's performance revealed musical perception as well as tonal beauty. In the slow movement of Chausson's Quartet in A major the arching of the phrases was perfectly accomplished; it was as if all were experiencing simultaneously through performance the actual creating of this music. And the *Allegro Vivo* of Fauré's Second Quintet began with a pianissimo of such breathtaking rapidity and clarity that it had to be heard to be believed. Franck's Quintet in F minor ended the program.

G. B.

Philip Fradkin, N. Y. debut, Dec. 10, E.—The young American pianist convinced with the honesty and simplicity as much as with his musicianship and unobtrusive technical skill. Opening with works by Telemann and Scarlatti, he played Bach's prelude and fugue in A minor with great delicacy and a fine sense of its structural demands. Haydn's Sonata in F major had a transparent interpretation, after which Hindemith Sonata No. 3 (1936) received a telling reading which divulged the immanent power and lyricism of this remarkable work. Schumann's Novelette, op. 21, No. 8, and two Chopin preludes gave further proof of Mr. Fradkin's imaginative musicianship. Debussy's Etude pour les Sixtes and Mouvement, and three pieces by Bartok closed the successful recital. Encores were given for the audience of almost capacity.

H. W. L.

Edith Stearns, N. Y. debut, Dec. 12, E.—The pianist displayed good style, ample technique and a suave, firm tone. The Busoni transcription of the Bach Chaconne suffered in spots from too much rubato. This was also apparent in the Frescobaldi Fuga and the Soler Sonata, but disappeared by the time she reached the major offering, the Brahms Sonata in F minor. There was much that was commendable in her serious approach to this work, adroit fingering and consistent smoothness in passage work, but the over-all effect revealed too shallow a musical insight and not a well enough rounded tone. She reached her highest

CONFAB . . . Benjamin Britten and Jacques Abram, pianist, consult on the score of the Britten Piano Concerto No. 1, which Mr. Abram played four times with the New York Philharmonic-Symphony under Leopold Stokowski at Carnegie Hall on Nov. 24, 25, 26 and 27. He has introduced the work with many of the major orchestras of the country. (Photo—Ben Greenhaus.)

level in the Poulenc Intermezzo and the seldom heard Sept Pièces Brèves of Honegger, which revealed sensitive feeling and delicacy of shading. H. M.

Virginia Davis, Dec. 13, E.—In her recital, Portraits in Song, Miss Davis displayed a lovely young voice, at excellent command for mood coloring and mimicry effects. She is a good musician, has spent time in research, possesses a delightful histrionic gift and an enviable sense of humor. All these qualities went into the making of an unusual succession of fascinating numbers. Largely composed of folk tunes and ballads, the program was enhanced by a charming collection of nine songs by Hilda Emery Davis, the singer's mother, and called Out of the Mouths of the Third Grade, based on shrewd savings of children. M. C.

Charlotte Reinke, soprano; **Margaret Dunn,** pianist, Dec. 15, E.—Syracuse University is to be congratulated on the superior showing made by these music faculty members in a New York debut hearing. Miss Reinke, the soprano, disclosed a voice pure in quality and used sweetly in interesting songs by Campion, Rosseter, Ferrabosco and Purcell. Versatility and range were marked in the Schubert lieder and in the final group of Ernst Bacon songs, with the composer at the piano. Atmospherically lovely or original in rhythmic movement, these first performance numbers included Wanderer's Nachtlied, Seen and Unseen, Ancient Christmas Carol, As if the Sea Should Part, The Nightingale and Colorado Trail. Miss Dunn played with technical fecility and good tone three Bach Preludes, the Dorian Toccata and Ravel's atmospheric Gaspard de la Nuit. M. C.

ADDRESSES WANTED

Dorothy Arden	Helen Martin
Eva Lynne Booth	Paul Kent Nero
Mary Rucker Brooke	Bernard Parronchi
Joseph Brunel	John H. Patrick
Rachelle Carlay	William Reid
Peter Chambers	Marian Rudley
Freeda Cluff	Charles A. Ruetschi
Rosabelle De Long	Francis Rynas
Christina Fonteyn	Paul A. Smith
Adele Jackson	Dean Allen Verhines
Beverly Kirk	Otto Lehmann

Minneapolis Premieres Bartok Work

MINNEAPOLIS.—Outstanding among the events marking the assumption by Antal Dorati of the musical direction of the Minneapolis Symphony was the premiere of Bela Bartok's posthumous Viola Concerto, as reconstructed by Tibor Serly from the late composer's sketches. This was given with William Primrose, who commissioned the concerto, as the brilliant soloist.

The score is in three movements, but as a whole the playing time is only twenty minutes. The work reveals great conciseness, with the solo instrument called upon to play almost throughout. The first section is tightly woven, in the characteristic idiom of the later Bartok, pithy, rhythmically intricate, and imbued with a spirit that suggests Hungarian folk music. The second movement is a Lento, calm and lofty, with that withdrawn and almost eerie quality which much of this composer's music evokes. The finale is a highly complex and spirited one, with infectious rhythms and whirlwind bowing required of the soloist. The work came to a conclusion of great power and brilliance. Both soloist and conductor had an ovation.

The remainder of the list included an orchestral excerpt from one of Bach's cantatas, Haydn's Symphony No. 66, and the Ravel orchestration of Moussorgsky's Pictures at an Exhibition.

Kapell and Menuhin Soloists

The previous concert presented some dazzling conducting, particularly in Mozart's Symphony in C major, No. 34. The program also included three Sea Interludes from Britten's Peter Grimes, which showed the virtuosity the orchestra has developed under its new leader, and two solo performances by William Kapell—the Mozart G major Concerto No. 17 and Rachmaninoff's Rhapsody on a Theme of Paganini, the interpretations of the latter by the pianist being fluent or rather percussive.

The third concert of the subscription series also included a work by Bartok, his Concerto for Orchestra. Menuhin was soloist in the Beethoven Violin Concerto, soulfully played. The program began with Handel's Concerto Grosso in B flat major for strings, op. 6, No. 7.

L. T.

PAULINE

NESSI

Contralto

NOW BOOKING SEASON 1950-51

". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . ."
N. Y. Times, December 13, 1948

". . . her voice is deep and powerful and its natural timbre is extremely warm . . ."
N. Y. Herald Tribune, December 13, 1948

SCIENTIFIC VOICE TRAINING AND INTERPRETATION
For appointment 'Phone RI 9-5254

EVERETT FRITZBERG
PIANIST
Personal Representatives
MARGUERITE HOFFMANN, 4250 1st Ave. So., Mpls. 9, Minn.
FRANCES O. SON, 578 62nd St., Oakland, Cal.

COPPICUS & SCHANG, Inc.
(formerly Metropolitan Musical Bureau)
DIVISION
COLUMBIA ARTISTS MANAGEMENT, Inc., 113 W. 57th St., New York

LILY PONS
LICIA ALBANESE
Pierre & Francis Bernac Poulenc
JUSSI BJOERLING
DE PAUR'S INFANTRY CHORUS
Leonard de Paur, Conductor
Rudolf Firkusny
CARROLL GLENN
Szymon Goldberg
MARYLA JONAS
MATA & HARI
NAN MERRIMAN
GEN. PLATOFF DON COSSACK CHORUS
Nicolas Kostrukoff, Conductor
SUSAN REED
HAZEL SCOTT
SLAVENSKA and her BALLET VARIANTE
Tossy Spivakovsky
Gladys Swarthout
Mezzo-Soprano
JENNIE TOUREL
Trapp Family Singers
Dr. F. Wasner, Conductor
Vronsky & Babin
Ljuba WELITCH

METROPOLITAN OPERA: Debuts, New Impersonations Featured

Substitutions in Walkuere

Illness struck two principals out of the cast of Die Walkuere on Dec. 12, and resulted in substitutions which made front page news. Helena Braun, wife of the new Wagnerian baritone, Ferdinand Frantz, replaced Helen Traubel as Bruennhilde at four hours' notice. Regina Resnik sang her first Sieglinde, pinch-hitting for Polyna Stoska. A detailed review will be carried in the Musical Courier of Jan. 15.

Miss Braun was subsequently engaged by Edward Johnson for the company.

Mascherini Bows in Boheme

The first Boheme of the season on Dec. 7 brought the debut of Enzo Mascherini in the role of Marcello. The baritone, who was a favorite of City Center opera audiences, was greeted by enthusiastic applause in the new environment. His fine voice was clear and resonant and his stage work was easy and assured, and made an excellent impression. Bidu Sayao, in her first hearing this winter, sang with tonal beauty and emotional conviction particularly in Act III. During the earlier portion of her work, her acting was coy, sophisticated and over-impassioned, with the voice deliberately whitened, apparently to give an impression of youthful innocence which was not thereby conveyed. Ferruccio Tagliavini's Rodolfo was lyric in style and action, with some thrilling top notes. The supporting cast was one of good choice, and included Nicola Moscona, as Colline; Hugh Thompson, as Schaunard; personable young Lois Hunt, a sparkling and warm-voiced Musetta who kept artistically within the picture. Melchiorre Luise depicted Benoit and Alcindoro, and the pedlar was done by Paul Franke. The "crowd" scene was alternately hectic and studied, with too many bit players "stealing" center-stage. The orchestra played the lovely score melodiously, and Antonicelli conducted ably. M. C.

Perlea Conducts Carmen

Jonel Perlea conducted his first Carmen at the Metropolitan on Dec. 8, and it proved to be a vivid performance. The orchestra sounded well integrated, and the special instrumental colors employed by Bizet were realized successfully, although the overture seemed a bit restrained. The balances between voices and orchestra were excellently worked out.

Risë Stevens was an exciting, dramatically effective, and vocally convincing Carmen. Nadine Conner's appealing Micaela was a striking foil. Charles Kullman as Don Jose was satisfying vocally most of the time, although his top voice at times sounded strained. It was in the final act, however, that his portrayal really "came alive," before this, his feeling for the drama was apparent only for isolated moments. Martial Singher was an admirably persuasive Escamillo and contributed the most superb French of the evening.

The chorus action was a little slow in the beginning, but the ensemble soon picked up and maintained a generally high level dramatically as well as vocally. The incidental dances were colorful and well executed. G. B.

Thebom as Dalila

The second performance of Samson and Delila on Dec. 10 presented Blanche Thebom for the first time in the feminine role. She offered a convincing portrayal, vocally and histrionically, and added dancing accomplishment in a brief episode at the end of the colorful first act. Miss Thebom gave a rather intimate and emotionally tender reading, and "stopped the show" after a fine rendition of My Heart at Thy Sweet Voice. The robusto tenor of Ramon Vinay was well matched with that of the mezzo-soprano, and his portrayal of Samson had power. Robert Merrill again sang the baritone role of the High Priest, acquitting himself with credit. The cast also included Lorenzo Alvary as Abimelech; Dezso Ernster as the old Hebrew; Emery Darcy as a Philistine Messenger; Leslie Chabay as First Philistine and John Baker as Second Philistine. Emil Cooper again conducted. H. I. B.

Frantz Bows as Wotan

The season's first Walkuere was presented on Dec. 12 in stalwart style with an adequate cast. There were again the debatable settings which cause so much unnecessary running up and down stairs.

Lauritz Melchior, as Siegmund, was vocally in excellent form although his tempi and those of the conductor did not always tally. During Act I, Astrid Varnay as Sieglinde spread her beautiful voice to the detriment of its natural focus; but she redeemed herself with brilliant, emotional singing in the scene with Siegmund in Act II, and the final episode before the Rock of the Valkyries.

Helen Traubel began tentatively in the Brünnhilde salutation. Her voice soon warmed into its customary clarity and alluring color. Her conception of the role, in posture, dignity and economy of graceful motion, was admirable. Mihaly Szekely employed his lustrous, deep voice with ease as Hunding. Margaret Harshaw contributed smooth singing as Fricka. She too has poise and good style on stage, but one could wish that the disfiguring Grecian wig were not used for a Norse goddess.

Ferdinand Frantz made a notable debut as Wotan, singing for the most part with vibrant tone and investing the role with dramatic accents. He was an imposing, rather youthful figure, and won some of the warmest applause of the evening.

Except for two outstanding voices, the vocal quality of the Valkyries was poor, and some of the posturing and crouching, if eliminated, would improve the aggregate effect. The group consisted of Thelma Votipka, Regina Resnik, Irene Jessner, Lucielle Browning, Claramae Turner, Jeanne Palmer, Herta Glatz and Jean Madeira.

Fritz Stiedry gave a skilled reading, one of warmth and at times stirring power. The brass section had occasional lapses, but the orchestral texture as a whole was commendable. M. C.

L'Elisir Delights

One of the most delightful of the Metropolitan's restorations of last year, Donizetti's L'Elisir d'Amore, was heard for the first time this season on Dec. 16. The audience again enjoyed the lively score, with Tagliavini's zestful comedy as the earnest but not too clever Nemorino, Bidu Sayao's dainty, coquettish Adina, the swashbuckling of Giuseppe

THE MANNES TRIO

VITTORIO BRERO, Violinist
LEOPOLD MANNES, Pianist
LUIGI SILVA, Cellist

"Well-equipped, perceptive musicians, each in his own right and together as an ensemble."—*Howard Taubman, N. Y. Times, Jan. 13, 1949.*

"All three are expert musicians — community of interpretation — communicative understanding — a valuable asset in the chamber music field."—*Francis D. Perkins, N. Y. Herald Tribune, Jan. 13, 1949.*

"It was spirited and earnest and marked by team-work and devotion to the music. The enthusiasm was such that there was a burst of applause after the first movement."—*N. Y. Times, Dec. 7, 1949.*

"The music, and lovely music it was, got communicated through sheer musicianship."—*Virgil Thomson, N. Y. Times, Dec. 7, 1949.*

"Good musicians that they are, they brought honesty and dignity of purpose to everything on the program."—*N. Y. Sun, Dec. 7, 1949.*

BERNARD LA BERGE MANAGEMENT, INC.

119 West 57th Street — New York 19, New York

LORENZO ALVARY
BASS-BARITONE
Metropolitan Opera—San Francisco Opera
MGT.: JUDSON, O'NEILL & JUDD, INC.

EDNA WHITE
TRUMPET SOLOIST
Available for Lecture — Recitals — Oratorio, Teaching
Suite 701 119 W. 57th St., New York 19, N. Y.

BROOKS SMITH
PIANIST
Suite 701, 119 West 57th St., New York 19, N. Y.

INEZ MATTHEWS
SOPRANO
Mgt.: Katherine Moran Douglas
Ossining, New York Tel.: Oss. 2-2409

MARYSE CONDÉ
SOPRANO
OPERA — CONCERT — RADIO — ORATORIO
Suite 701—119 West 57th St., N. Y. 19, N. Y.

HILDA OHLIN
SOPRANO
Management: Howard R. Will
332 So. Michigan Ave., Chicago 4, Ill.

INEZ BULL
COLORATURA SOPRANO
Concert — Radio
Suite 701, 119 West 57th St., New York 19, N. Y

HILDA BANKS
CONCERT PIANIST
Studio: 205 Pinehurst Ave., New York, N. Y.

ROLAND FIORE
CONDUCTOR — COMPOSER
City Center Opera—Musical Director for Shuberts
Mgt.: Dolores Hayward—113 West 57th St., N. Y. C. 19

MURIEL RAHN
SOPRANO
Management: Dick Campbell Concerts
81 East 125th St., New York 35, N. Y.

IRVING BECKER
VIOLINIST
SEASON 1949-50
Suite 701—119 West 57th St., N. Y. C. 19

Henry Colbert
15 West 44th St., New York 18, N. Y.

ALBENERI TRIO
ERICH ITOR KAHN Piano GIORGIO CIOMPI Violin BENAR HEIFETZ 'Cello

STEFAN AUBER
'Cellist

CARLO FERRO
Violinist

SEYMOUR MANDEL
Baritone

EARLY MUSIC FOUNDATION
Ruth Kisch-Arndt, director

Management and Publicity for NEW YORK RECITALS

BIRTHDAY GREETINGS . . . Irene Rosenberg, pianist, with Mrs. J. Binford Walford, chairman of the music committee of the Ginter Park Women's Club, at a party in honor of Miss Rosenberg's birthday following her recital in Richmond, Va.

Valdengo as the military heartbreaker, and the fine, resounding bass and gusty histrionics of Salvatore Baccaloni as Dulcamara. Paula Lenchner sang the brief passages assigned to Giannetta. The conductor was Giuseppe Antonicelli.

M. L. S.

Tibbett Returns as Scarpia

The Tosca performance of Dec. 15 brought Lawrence Tibbett back to the Scarpia role, a portrayal well known to these audiences and applauded for its vigorous dramatic color. Lorenzo Alvary was heard for the first time this season as Cesare Angelotti, and Clifford Harvuot as Sciarrone.

Mid-December repetitions, with no cast changes, included Simon Boccanegra, Manon Lescaut and Carmen on Dec. 9, 10 and 19. Rosenkavalier was given on Dec. 14 with Herta Glatz (Anina) the only seasonal newcomer; and on Dec. 17 Tristan was sung, with only one change —Philip Kinsman as The Steersman.

Berger and Mascherini in Rigoletto

Verdi's Rigoletto with a new Gilda and a new Jester won enthusiastic acclaim on Dec. 17. Erna Berger as Gilda sang with consummate artistry and vocal beauty, which in the aria Caro nome reached a degree of tenderness rarely achieved. But also in the dramatic moments of her delineation she was a singing actress of great resourcefulness, vocally and histrionically.

Enzo Mascherini, in the title role, instilled his interpretation with dramatic power, especially in the third act reaching heights of resourcefulness. His voice is reonant and expressive, his acting intense and moving.

Jan Peerce was a large-toned Duke. Deszo Ernster, with his ringing basso, sang Sparafucile. Others in the cast were Martha Lipton, Thelma Altman, Clifford Harvout, George Cehanovsky, Paul Franke, Denis Harbour and Inge Manski.

H. W. L.

Beverly Somach's Engagements

Beverly Somach, violinist, gave recitals on Nov. 28 and Dec. 11 at the Hudson Valley Music Club, Hastings-on-the-Hudson and at the Hackley Chapel, Tarrytown, N. Y. She appears at the Phillips Gallery, Washington, D. C., Jan. 2; at the Brooklyn Museum on Jan. 22; and at Town Hall on March 15.

HAROLD BAUER
Manhattan School of Music
238 East 105th St., New York 29, N. Y.

CALLINICOS
CONDUCTOR — PIANIST — COMPOSER
RCA Victor Red Seal Records with Mario Lanza
Suite 701, 119 West 57th St., N. Y. C. 19

LILY DJANEL
LEADING SOPRANO
PARIS OPERA — METROPOLITAN — LA SCALA, MILAN
Per. Rep.—M. de Pace, RKO Building, New York 20, N. Y.

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

NORMAN ATKINS
BARITONE
OPERA — CONCERT — RADIO
Pers. Rep.: FRANK CHAPMAN—667 Madison Ave.—N.Y.C. 21

STELLA ROMAN
LEADING SOPRANO METROPOLITAN OPERA
MGT.: HUROK ARTISTS INC.
711 5th Ave., N. Y. 22, N. Y.

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1069—25th Street, Des Moines 11, Iowa

CAREY SPARKS
TENOR
OPERA - CONCERT - RADIO - TELEVISION
51 W. 71st St., N. Y. C. 23 TR 3-7120

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
745 Fifth Ave., New York 23, N. Y.

Elizabeth TRAVIS
PIANIST
Concert Management HOWARD R. WILL
332 So. Michigan Ave., Chicago 4, Ill.

FRANZ ALLERS
CONDUCTOR
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

JOHN HERRICK
BARITONE
Concert Radio Oratorio
Suite 701, 119 West 57, New York 19, N. Y.

Bartlett & Robertson
"The Alpha and Omega of Two-Piano Teams"
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

Todd Duncan
BARITONE
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

EVERETT LEE
Conductor of Cosmopolitan Symphony
Pers. Representative: W. D. Allen
35 Perry Street, New York CHelsea 3-2285

Amelia CARDWELL
SOPRANO
OPERA — CONCERT — ORATORIO
Suite 701 119 W. 57th St., N. Y. C. 19

AGNES CARLSON
SOPRANO — INTERPRETATIVE ARTIST
CONCERT — OPERETTA
161 West 57th St., N. Y. C. Circle 6-1825

ROSALIE MILLER
TEACHER of SINGING
and INTERPRETATION
200 West 57th St., N.Y.C. 19 Circle 6-9475

ARPAD SANDOR
COACH
Program Building for Recitals
50 W. 67th St., N. Y. Phone: SU. 7-4980

MILLICENT FRANCES **KLECKNER**
OPERATIC COACH SINGING TEACHER
Established 30 years
320 West 57th St., N. Y. C. 19 Circle 6-1628

HELEN GRECO
SOPRANO
OPERA — CONCERT — RADIO — ORATORIO
Mgt.: Dolores Hayward
113 W. 57th St., New York 19, N. Y. CO. 5-0465

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

DR. MAX CUSHING
SINGING TEACHER AND COACH
Studio 5A: 18 W. 55th St., N. Y. C. Phone: PL 7-8710

MARYFRANCES *VIOLIN ARTIST*
CASSELL
Per. Rep.: F. Tucker van Kleeck, 153 E. 37 St., N.Y.C. 16

VICTORIA SHERRY
LYRIC SOPRANO
OPERA — CONCERT — OPERETTA
Suite 701, 119 W. 57th St., New York 19, N. Y.

CAROLINE BEESON FRY
TEACHER OF SINGING
Write for full information
2 Orchard Pkwy., White Plains, N. Y.; 152 W. 57 St., N. Y. C.
White Plains 9-3200 Col. 5-8909

SARA REALE — *Coloratura Soprano*
EDWARD UTLEY — *Pianist*
AVAILABLE FOR JOINT RECITALS
Suite 701 119 W. 57th St., N. Y. 19

HORTENSE LOVE
SOPRANO
Concert — Oratorio — Radio
Suite 701, 119 West 57th St., N. Y. 19, N. Y

EVA LIKOVA
Dramatic Coloratura Soprano
OPERA — CONCERT — RADIO — TELEVISION
343 W. 86th St., N. Y. C. TR. 3-8800
Pers. Rep.: Milton Seaman, 17 John St., WO. 2-7840

ROBERT SCHENK
Former member New York Philharmonic
— SCHOOL of VIOLIN —
Elementary Instruction — Virtuoso & Ensemble Coaching
Studio: 121 W. 87th St., New York City TR. 7-1986

ROBLEY LAWSON
TEACHER OF SINGING
440 Riverside Dr., New York 27 MO. 2-0573

HENRIETTE SCHREURS-HOLDER
Violinist
SEASON 1949-50
P. O. Box 163—Ansonia Station, New York 23, N. Y.

HELEN THIGPEN
SOPRANO
Pers. Rep. ALONZO GREENE ATTRACTIONS
536 W. 158th St., N.Y.C. 32—WAdsworth 3-7338

Prof. **MAX KLEIN**
former head vocal department Vienna Conservatory
Teacher of Elena Nikolaidi
For Appt.: SC. 4-4415 — 250 W. 88th St., N.Y.C.

MUSICAL JOTTINGS

A previously unknown Funeral March by **Mozart** has been discovered in Salzburg, according to announcement by the German publishing firm, Afamusik-Verlag; one page in length, it is reputed to have been composed in 1784. . . . Three Nocturnes for piano, composed by **Rachmaninoff** at 14, were recently published in Moscow; they were formerly in the possession of a professor at the State School who received them from the composer's teacher, 'tis said. . . .

Astrid Varnay in a recent appearance as Sieglinde at the "Met" wore a costume of antelope skins which **Lauritz Melchior,** singing Siegmund that evening, brought back from his hunting trip in South Africa last winter. . . . The 15th State to add a Supervisor to its Department of Music is Illinois, it has been announced by **Mrs. Royden J. Keith,** president of the National Federation of Music Clubs, who lives in Chicago; the Illinois Federation was one of many groups which worked to gain legislation to this effect. . . . **Mr.** and **Mrs. Rudolf Serkin** have become American citizens (previously they had Swiss citizenship, assumed after their departure from Germany when Hitler rose to power); ceremony of taking the oath was done in Vermont, where they have a home. . . . **Benno Moiseiwitsch** gave a recital marking the 50th anniversary of the People's Symphony Concerts in N. Y., also honoring memory of **Severo Mallet-Prevost,** president of this group for some 35 years until his death last year. . . .

Irra Petina flew to Chicago to sing Carmen when a member of the N. Y. City Opera Company, appearing in that city, was indisposed; later while rehearsing with the "Met" in Manhattan, she was asked to return to the midwestern city for another performance on Dec. 14. . . .

Great holiday jinks took place when a group of singers from opera and concert appeared in an informal program at the N. Y. Hospital for Special Surgery, Dec. 9, before 40 young patients, some in wheel chairs. Those in the party included **Gladys Swarthout, Helen Jepson, Mary Bothwell, Lis Broge, Lauritz Melchior, John Carter** and the duo-pianists **Whittemore** and **Lowe,** accompanying on two Hammond organs; Mr. Melchior played Santa Claus and came down a (specially constructed) plywood chimney. . . .

The **Sadler's Wells Ballet** returned to London on Dec. 12, well laden with such hard-to-secure objects for England as hams, steak and nylons, and opened a return engagement at Covent Garden on Dec. 26 with Cinderella. . . . **Edward Johnson** received the decoration of "Stella della Solidarieta" from the President of the Italian Republic, presentation made on stage after a Dec. 10 matinee performance of Manon Lescaut, by the Consul General of Italy, **Aldo M. Mazio.** . . .

A check for $1,000 for the Casa Moso, home for needy musicians in Milan, was presented to Consul General **Silvio E. Daneo** by Mr. Johnson at the Philadelphia opening of the company not long ago as a present from the "Met" personnel. . . .

Though not accepted, a bid for **Margaret Truman** to appear in a London musical show was cabled by **Cecil Landau,** British producer; salary $1,400 weekly. . . .

Dimitri Tiomkin has been given a special award of merit by the Nat'l. Ass'n. for American Composers and Conductors, the first time this has been granted to a composer of motion picture scores, it is announced by **Robert Rossell Bennett,** president of the group. . . .

Irving Berlin has turned over all rights to royalties from his song, Give Me Your Tired, Your Poor from Miss Liberty, to the God Bless America Fund, it was announced by **Herbert Bayard Swope,** one of its trustees; this is administered principally for the benefit of the Boy and Girl Scouts of America. . . .

Sibelius passed his 84th birthday at his country estate, Ainola, near Helsinki, with his family; among gifts was the annual one of boxes of cigars equal in number to his years, sent by admirers in the U. S. . . . **Petrillo's** AFM has banned the use of school bands at athletic contests in Madison Square Garden, on the ground that professional musicians were thus deprived of earnings. . . . **RCA Victor** is manufacturing a new type phonograph able to play all three speeds in recordings. . . .

TOURING NORTHWARD . . . Maxim Schapiro, pianist (center), and Luigi Silva, cellist, greeted by Ann Diamond of the Concert Association in Anchorage, Alaska, where they made a joint appearance. This is Mr. Schapiro's third consecutive tour of Alaska. (Mac's Foto Service.)

The 21st annual Lucia Festival (Swedish candlelight ceremony) at Gustavus Adolphus Lutheran Church in N. Y. had distinguished guest soloists in **Jussi Bjoerling** and his wife, **Anna-Lisa,** proceeds going to supply baskets for needy children. . . .

Maurice J. Tobin, Secretary of Labor, in an article in Allegro, monthly magazine of Local 802, AFM, called for the founding of a commission "to examine the state of the arts in the U. S." . . . **Miles Kastendieck** has been re-elected president of the N. Y. Music Critics' Circle; **Francis D. Perkins** was again named vice-president, and **Ross Parmenter,** secretary-treasurer. . . .

Dr. Howard Hanson has accepted a post on UNESCO's International Music Council, as a member of the executive committee, which also includes representatives of Switzerland, Italy, Belgium and France. . . . At the annual benefit performance of the Irish Catholic Stage Guild in Dublin, it was announced that six winners of awards for cultural

achievements included **Beniamino Gigli,** tenor. . . .

The musical show using **Verdi** tunes and titled My Darlin' Aida has been cancelled by **Michael Todd,** Broadway producer—allegedly because of a feud as to the size of various authors' and adapters' names in the billing. . . . The **University of Missouri** has formed a Collegium Musicum to produce works of previous centuries. . . .

The **Amato Opera Co.** of N. Y. is planning to stage a series of four **Mozart** operas, including the youthful work, La Finta Giardiniera, in English at the Carl Fischer Hall. . . . The Cleveland Lyric Theatre recently gave an English version of **Carl Orff's** opera, The Wise Woman—popular in Germany as Die Kluge—for the first time in the U. S. . . . The N. Y. High School of Music and Art produced **Smetana's** The Bartered Bride in December with a student cast. . . . **Ramon Vinay** is studying German, and expects to sing Tristan—no less—at the "Met," perhaps in the latter part of this season. . . . An **Oley Speaks** Music Library at the birthplace of that composer, Canal Winchester, Ohio, was dedicated by his niece, **Margaret Speaks,** soprano. . . . A plan has been developed by **Dr. H. J. Reinink,** president of the Holland Festival Foundation, to invite representatives of the Salzburg and Edinburgh Festivals for a conference, to discuss schedules and other matters of mutual interest. . . .

Frances Bible, soprano of the N. Y. City Opera Co., was named one of the "Young Women of the Year" by the magazine Mademoiselle, and given a Merit Award for her operatic achievements.

Adelaide Van Wey, contralto, took part in the Much Ado About Music program, Dec. 6, over WQXR (incidentally, she won the grand prize of the quiz, an RCA record player and albums). . . .

Oldest (honorary) member of the New York musical union is **Isaac Fishberg,** former flutist, whose 100th birthday was celebrated on Dec. 15; his sons include **Mischa Mischakoff,** concertmaster of NBC Symphony; **Jascha Fishberg,** violinist; **Nathan,** who plays the same instrument; **Fishel,** the double bass; **Tobias,** the viola; and **William,** jeweler and amateur violinist. Congratulations!

The Journal Officiel de la Republique Française states that **Ginette Neveu** was posthumously made a Chevalier of the Legion of Honor and given the rarely awarded citation of the Order of the Nation. . . . Metro is to make a film based on the life of **Caruso,** with **Mario Lanza** singing and enacting the role of the great tenor. . . .

Perhaps not to be outdone by **Messiaen's** 90-minute symphony, Turangalila, **Henri Sauguet** has composed a work of equal length, Les Saisons, for orchestra, mixed and children's choruses and solo soprano, which recently had its premiere on the French National Radio. . . . **Aldo Ciccolini,** young Italian pianist, who won a remarkable success in the Long-Thibaud Concours in Paris last spring, is said to be planning a tour of the U. S. . . .

Elie Spivak, Canadian violinist, former concertmaster of the Toronto Symphony, now on the faculty and board of studies of the Royal Conservatory of Music, is scheduled for a three months concert tour, beginning in April, in Israel as the guest leader and soloist of the Jerusalem String Quartet. He has also been engaged as the guest soloist at the Bach Festival there. R. M. K.

ISADORE FREED
Chairman, Composition and Theory Departments
JULIUS HARTT SCHOOL OF MUSIC
HARTFORD, CONN.
New York Studio 344 West 72nd Street

ALTON JONES
N. Y. SUN: "NOTABLE BREADTH, MELLOW TONE AND SUBTLE EMPLOYMENT OF DYNAMICS."
N. Y. JOURNAL: "ONE OF THE EXCEPTIONALLY WORTH-WHILE PIANISTS."
CONCERT MANAGEMENT WILLARD MATTHEWS — 123 EAST 53rd ST., NEW YORK

ISRE SWICA
25 W. 76th St., N.Y.C. SC. 4-6018
Teacher of Singing
OPERA — CONCERT — RADIO
Italian principles of Voice Production—
German - Italian - French repertoire

WILLIAM PIERCE HERMAN
TEACHER OF PATRICE MUNSEL OF THE METROPOLITAN OPERA ASSOCIATION
19 East 94th Street, New York 28, N. Y. ATwater 9-4735

ROSATI
The ONLY VOCAL TEACHER of
BENIAMINO GIGLI
Teacher of Lauri-Volpi, James Melton, Mario Lanza, Tentoni, Kaskas, etc.
205 W. 57th St., N. Y. C. COlumbus 5-0383

SAMUEL MARGOLIS
Only Voice Teacher of
ROBERT MERRILL
Sensational Young Baritone of Metropolitan Opera and other famous singers
152 W. 57th St., N. Y. C. COlumbus 5-9155

HARRY JOMPULSKY
VOCAL INSTRUCTOR
Teacher of Many Eminent Singers in Opera - Operetta - Concert - Radio - Television
In BOSTON—Tuesday-Wednesday-Thursday
725 Boylston St. • KE. 6-3318
In NEW YORK—Monday-Friday-Saturday
310 West 79th St. • TR. 7-7243

ALFREDO MARTINO
VOCAL TEACHER
Author of Book
"TODAY'S SINGING"
Obtainable upon request
260 West End Ave., N. Y. 23

HERBERT JANSSEN
LEADING BARITONE
Metropolitan, San Francisco Operas
Booking for OPERA, CONCERT, RADIO
Exc. Mgt.: Ludwig Lustig
11 W. 42nd St., Suite 1302, N. Y. 18, N. Y.

ELISABETH SCHUMANN
Will Accept a Limited Number of Advanced Students
Applications to be sent to
Concert Direction ANNIE FRIEDBERG
251 W. 57 St., N. Y. 19

ANDREA PALESTRINA
VOICE CULTURE — INTERPRETATION — REPERTOIRE
113 West 57th Street • Circle 5-6581 • New York 19, N. Y.

CLARENCE ADLER
PIANIST and TEACHER
Studio: 836 Central Park West, New York 25, N. Y. Riverside 9-4921

LILA LEEROY
TEACHER — VOCAL TECHNIQUE
Faculty, New York College of Music since 1939. Member—NYSTA and NATS
Studio: 194 Riverside Drive, N.Y.C. 25, SC. 4-7717

MAX ALTGLASS
16 Years Tenor Metropolitan Opera
Only TEACHER of the world famous soprano, MARIA MULLER, and other Metropolitan Opera and European celebrities including Frieda Hampel and Hans Clemens, tenor.
415 Central Pk. W., N.Y.C. AC. 2-6601

Minuetta BOREK
"Pianist of rare distinction."
NOW ACCEPTING PUPILS
134 Haven Avenue N. Y. C. 32 — WA. 7-8704

PIETRO CIMARA
CONDUCTOR METROPOLITAN and SAN FRANCISCO OPERA ASSOCIATIONS
Per. Rep.: DE PACE ASSOCIATES, 1270 Sixth Ave., N. Y. C. Circle 6-3860

OPPORTUNITIES FOR YOUNG TALENTS
INTERNATIONAL MUSIC LOVERS GUILD
Holds auditions for Singers and Instrumentalists for their Concert Season. ERNST FISCHER, *Dir.* Address: 894 Union St., Bklyn, N. Y. or Tel.: MAin 2-6141

Frances LEHNERTS
Mezzo-soprano
Pearson Bureau, 522 5th Ave., N. Y. C. 18

MARGERY HYDE
SOPRANO
CONCERT — ORATORIO — RADIO
Suite 701—119 West 57th St., New York 19, N. Y.

JULES WOLFFERS
PIANIST — TEACHER — LECTURER
Boston University College of Music

MARIE A. BERGERON
Teacher of Singing
INTERPRETATION — RECITAL PROGRAMS
122 Huntington Ave., Boston, Mass.

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
AUTHENTIC BEL CANTO METHOD
460 PARK DRIVE CI. 7-7768 BOSTON 15, MASS.

BERNARD LA BERGE
119 West 57th St., New York 19, N.Y.

English Duo
Viola Morris—Soprano: Victoria Anderson—Contralto

Pascal Quartet

Lucie Bigelow Rosen
THEREMINIST

Artiss de Volt
HARPIST

Robert Kitain
VIOLINIST

Luigi Silva
CELLIST

Hungarian Quartet

The Mannes Trio
LEOPOLD MANNES, Piano — VITTORIO BRERO, Violin — LUIGI SILVA, Cello

Paul Wittgenstein
PIANIST

Koussevitzky, with $100,000 Gift, Forms Congress Library Foundation

By JAMES G. DEANE

WASHINGTON.—Dr. Serge Koussevitzky, who not long ago was conferring with Washington music patrons over a possible affiliation with the National Symphony Orchestra, has launched another project—a new Serge Koussevitzky Music Foundation to aid composers.

Officials at the Library of Congress, to which Dr. Koussevitzky gave an "initial grant" of more than $100,000 to set up the new foundation, said the retired Boston conductor is expected to attend the first meeting of the foundation's advisory board sometime in January.

On that occasion, Dr. Koussevitzky will be invited to be present at some special event—a concert or reception—marking the move, which Librarian Luther H. Evans said was "assured to exert a benign and growing influence upon the history of music throughout the world."

The foundation is a continuation of the older Koussevitzky Music Foundation, Inc., established by the conductor in Brookline, Mass., in 1942 to honor his late wife, Mrs. Natalie Koussevitzky, and it will be governed by virtually the same board, Dr. Evans said.

Two new members have been added to the group which supervised the Brookline foundation. One is Dr. Koussevitzky's conductor-protégé, Leonard Bernstein. The other is the Library's music chief, Dr. Harold Spivacke, who will serve *ex officio*.

Dr. Koussevitzky himself is chairman, with his wife again serving as vice chairman. The remaining members are Composers Aaron Copland, William Schuman and Howard Hanson, Cellist Gregor Piatigorsky, and Richard Burgin, concertmaster and associate conductor of the Boston Symphony.

Like the Brookline foundation, the new body will commission new music both in America and abroad, Dr. Evans disclosed. In addition, it will "encourage the dissemination of new works by performance and by other means," the librarian said.

In addition to the foundation's activities, the Library has set up a Koussevitzky Foundation Music Collection which will include most of the original autographs of works commissioned by Dr. Koussevitzky. The first display of these works probably will open at the time Dr. Koussevitzky visits the Library.

Among the works commissioned by the Koussevitzky Music Foundation since 1942 were Britten's opera, Peter Grimes; symphonies by Copland, Martinu, Milhaud, Messiaen, Piston, Diamond, Harris and Malipiero; Bartok's Concerto for Orchestra, Stravinsky's Ode, Schuman's Symphony for Strings, and works by Villa-Lobos, Hanson, Schoenberg, Bergsma and Foss. The list totals 35 works, nine of which still are uncompleted.

The Brookline foundation retains some funds for the commitments already made, but the bulk of its endowment has been transferred to the library.

Establishment of the new foundation was approved by the Congressional committee which oversees Library affairs. The Library already is the home of four other music endowments—the Elizabeth Sprague Coolidge Foundation, Gertrude Clarke Whittall Foundation, Nicholas Longworth Foundation and Dayton C. Miller Fund—which have brought it more than $2,000,000 since 1925. The Coolidge Foundation has commissioned numerous chamber works and, along with the Whittall Foundation, sponsors frequent concerts in the auditorium Mrs. Coolidge built at the Library in 1925.

Last winter Dr. Koussevitzky, in conferences with National Symphony officials here, indicated interest in becoming "musical adviser" of the Washington orchestra, but prolonged negotiations broke down in March after former Symphony President E. R. Finkenstaedt said his board was "unable" to conclude such an arrangement. The orchestra board, now headed by Raymond E. Cox, an ex-diplomat, recently extended the contract of tis new conductor, Howard Mitchell, until 1951.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Jan. 1. New York Philharmonic-Symphony, Mitropoulos conducting, Oscar Levant, pianist, soloist, CH, A; Cantor Moishe Kusevitsky (benefit), CH, E.

Jan. 2. Lyell Barbour, pianist, TH, E; De Witt Jones, baritone, TiH, E.

Jan. 3. Philadelphia Orchestra, CH, E; Listeners Music Course, CFCH, 5:30 p.m.

Jan. 4. Original Don Cossack Chorus, CH, E; Bach Aria Group, TH, E.

Jan. 5. New York Philharmonic-Symphony Mitropoulos conducting, Rudolf Serkin, pianist, soloist, CH, E; Lydia Ryvicher, pianist, TH, E; Betty Jane Grimm, contralto, TiH, E.

Jan. 6. New York Philharmonic-Symphony, Mitropoulos conducting, Rudolf Serkin, pianist, soloist, CH, A; Sigi Weissenberg, pianist, CH, E; Moura Lympany, pianist, TH, E; Manhattan Chamber Orchestra, TiH, E.

Jan. 7. Myra Hess, pianist, CH, A; New York Philharmonic-Symphony, Mitropoulos conducting, Rudolf Serkin, pianist, soloist, CH, E; Clifford Curzon, pianist, TH, A; Set Svanholm, tenor, TH, E.

Jan. 8. New York Philharmonic-Symphony, Mitropoulos conducting, Rudolf Serkin, pianist, soloist, CH, A; Thomas Brockman, pianist, CH, 5:30 p.m.; De Paur's Infantry Chorus, CH, E; Mary Bothwell, soprano, CH, A; New Friends of Music (Berkshire Quartet, Kathleen Ferrier, contralto), TH, 5:30 p.m.; Mozart Orchestra, TH, E; Mary Maiuzzo, song recital, CFCH, 5:30 p.m.; Mary Geores, soprano; Pravoslav Krch, violinist; Marienka Michna, pianist, TiH, A; Marion Burrough, soprano, TiH, E.

Jan. 9. National Orchestral Association, CH, E; Little Orchestra Society (Guiomar Novaes, pianist, soloist), TH, E; Florence Salb, pianist, TiH, E.

Jan. 10. Claudio Arrau, pianist, CH, E; Manhess Trio, TiH, E.

Jan. 11. Boston Symphony, CH, E; Bartlett and Robertson, duo pianists, TH, E; Vittoria De Ranieri, pianist, TiH, E.

Jan. 12. New York Philharmonic-Symphony, Mitropoulos conducting, John Corigliano, violinist, soloist, CH, E; Chamber Music of Our Time, TiH, E.

Jan. 13. New York Philharmonic-Symphony, Mitropoulos conducting, John Corigliano, violinist, soloist, CH, A; Robert Cornman, pianist, CH, E; Griller Quartet with Myra Hess, TH, E.

Jan. 14. Boston Symphony, CH, A; New York Philharmonic-Symphony, Mitropoulos conducting, Szymon Goldberg, violinist, soloist, CH, E; Bronstein String Ensemble, TH, A; Nies-Berger Chamber Orchestra, TH, E; Catherine Heany, Fred Tait Douglas, songs, TiH, E; Betty Ober, soprano, CRH, E.

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

WILLIAM YARBOROUGH
AMERICAN CONDUCTOR
Chesterfield Apartments Richmond, Va.

Announcing the 1949
NATIONAL PIANO AUDITIONS
For information write National Guild of Piano Teachers, Box 1113, Austin 6, Texas

JULIA HUME-RHODE
TEACHER OF SINGING
OPERA — CONCERT — ORATORIO
113 W. 57th St., N. Y. 19, N. Y. CI 7-4788

HELEN LE CLAIRE
CONTRALTO
"... her interpretations disclosed good style and musicianship." *J. D. Bohm, N. Y. Herald-Tribune*
Pers. Rep.: H. A. Carlson—380 Riverside Dr., N.Y.C.

MADELINE REED
CONTRALTO
Teacher of Sightsinging
Concert — Oratorio — Radio
30 East 68th St., N. Y. 21, N. Y. RE. 4-1406

ALCI
Associazione Lyrica Concertistica Internazionale
Via Santa Radegonda 11, Milano

SHIRLEY RUSSELL
SOPRANO
Covent Garden, London.
Mgt.: William L. Stein, 113 W. 57th St., N.Y.C. 19

FOR CONCERTS AND RECITALS
BRUNEL Canadian Violinist
50 Lincoln Rd., B'klyn 25, N.Y. BUckminster 7-4903

MARIETTA BITTER
HARPIST
Suite 701—119 West 57th St., N. Y. 19, N. Y.

ISABELLE COLLINS
SOPRANO
CONCERT — ORATORIO — RADIO
Suite 701 119 West 57th St., N. Y. 19, N. Y.

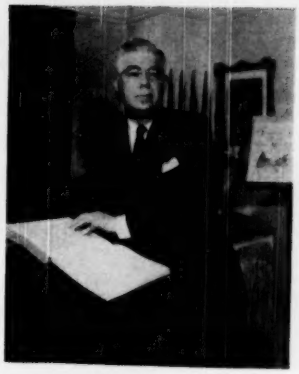
SONYA
MEDVEDIEFF - BLINDER
TEACHER of SINGING and INTERPRETATION
57 West 75th St., N. Y. C. 23 Tel. EN. 2-7673

HANS J. HEINZ
TENOR—TEACHER OF SINGING
Faculty Chatham Square Music School of N. Y.
Faculty Peabody Conservatory, Baltimore, Md.
1261 Madison Ave., N. Y. C. LEhigh 4-7192

THOMAS JOHNSON
— TENOR —
ORATORIO — CONCERT — RADIO
182 Clairmont Ave., N.Y.C. SU. 7-1880, NE. 2-2846

FATHER FLANAGAN'S
BOYS TOWN CHOIR
BOYS TOWN, NEBRASKA

FRANCES CONAGHAN
Management—Publicity
DONNA GRESCOE, *Violinist*
Dr. HEINZ UNGER, *Conductor*
(Arrangement with NCAC)
94 Wellington Street West
Toronto 1, Canada Plaza 6046



LEON CARSON, elected Chairman of the American Academy of Teachers of Singing, at its annual meeting in the Harvard Club, New York, on Dec. 12. (Photo—Standard Flashlight Co.)

N. Y. Philharmonic-Symphony Sought for 1950 Edinburgh Festival

The New York Philharmonic-Symphony Orchestra may perform at the next Edinburgh Festival, Aug. 20 to Sept. 10, 1950, if success attends negotiations initiated by Sir Andrew Murray, Lord Provost of Edinburgh, now on a tour of the U. S., who made the announcement in his capacity as Chairman of the Edinburgh Festival Society.

Should the invitation be accepted, the New York Philharmonic will find itself in notable company. Other orchestras engaged tentatively are the Royal Philharmonic, the B. B. C. Scottish and the Hallé Orchestras of Britain; the Scala Orchestra of Milan; the Statsradiofonien Orchestra of Denmark; and the Orchestre National de la Radiodiffusion Francaise. Conductors to appear include Sir Thomas Beecham, Sir John Barbirolli, Victor de Sabata, Fritz Busch, Roger Desormiere and Guido Cantelli.

Britain's Glyndebourne Company and the Opéra Comique of Paris are to perform Mozart's Marriage of Figaro, Strauss's Ariadne and Naxos, and Gounod's Mireille.

The Sadler's Wells Ballet will be part of the program. The Spanish Ballet of Pilar Lopez is also expected to appear.

The Glasgow Orpheus Choir and the Budapest Quartet will be heard. Soloists will include Artur Rubinstein, Kathleen Ferrier, Fournier, Casadesus, Milstein, Solomon and Primrose. Rudolf Bing is the festival's honorary music director.

Celebrity Artists and Preston Cooperate

Celebrity Artists Corporation and Walter Preston recently concluded a working arrangement whereby Celebrity will represent artists under the two managements for concert and Mr. Preston represent artists of both lists for radio and television. Celebrity is headed by Jeannette Ferreira and Franklyn Smith, well known in all branches of concert booking, while Mr. Preston is a prominent personal representative in the fields of radio and television. While the two organizations have not created a merger, in the technical sense, as each will maintain its own identity, the working arrangement allows each to maintain his own s ecialty and give the artists representation in the separate fields.

MARY **BOTHWELL**
SOPRANO
Exc. Mgt.: Annie Friedberg, 251 W. 57 St., N.Y.C. 19

FRANK LA FORGE — ERNESTO BERUMEN
VOICE — PIANO
1100 Park Ave., N. Y. 28 ATwater 9-7470

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN IN ITALY AND IN NEW YORK
Studios: 120 W. 57th St., N. Y. C. Circle 6-4932

OLGA EISNER
Teacher of Mimi Benzell, Metropolitan Opera Ass'n, and Lilly Windsor, Rome Opera
667 Central Park W., New York AC. 2-6951

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 86th St., New York 24, N. Y. TR. 4-6848

RENÉ MAISON
VOICE-INTERPRETATION
CARNEGIE HALL—Studio 135—N. Y. C. CI. 7-8178

Nuta THORNER
VOICE TEACHER
JOHN FEEBEY, Christine Lind, Paul Shirley, Roy Hermann.
152 W. 57th St., New York 19, N. Y. CO. 5-8909

MARIENKA **MICHNA**
PIANIST
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

EVA DeLUCA
Lyric Soprano
"A young singer of recognized talents."
Phila. Inquirer, Nov. 18/48
Pers. Rep.: Arnold Pisani
119 West 57th St., N. Y. C. 19

FRANCO AUTORI
CONDUCTOR CHAUTAUQUA SYMPHONY ORCHESTRA
ASSOC. COND. N. Y. PHILHARMONIC ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

FREDA DRAPER
CONTRALTO
OPERA — CONCERT — ORATORIO — RADIO
Suite 701, 119 W. 57 St., N. Y. 19, N. Y.

CARL FUERSTNER
Operatic and Symphonic Conductor
Composer, Pianist, Ensemble Player
EASTMAN SCHOOL of MUSIC Rochester, N. Y.

Willy RICHTER
COACH: OPERA, ORATORIO, LIEDER
(Italian, French, German, English) BU. 8-4405
64 E. 66th, 3-F, N.Y.C. Mon., Tues., Wed. (10 to 12—4 to 6)

CONCERT DIVISION
W. COLSTON LEIGH, Inc.
521 FIFTH AVE., NEW YORK 17, N. Y.

RAY LEV
AMERICAN PIANIST

ANGEL REYES
VIOLINIST

ERNO

BALOGH

PIANIST

•

Steinway Piano
Vox and Disc Records

•

Concert Management
HOWARD R. WILL
332 S. Michigan Ave., Chicago

Rare Old Violins
Kenneth Warren
20 E. JACKSON CHICAGO, ILL.-4
WILL PRODUCTS . . . . APPRAISALS
Repairs by John Juhn Steiner

F. J. ULLSPERGER
Artists' Bureau
234 SEVENTH AVENUE, N. Y. C. 11

Gordon DILWORTH
Baritone
(by arrangement with Stark-Layton, Inc.)

Herbert SORKIN
Violinist

Jeanne VAN DROOGE
Soprano

The FIVE-WIND ENSEMBLE
flute-oboe-clar.-hn.-bsn.

WASANTHA WANA SINGH GROUP with LAKSHIMI
Music and Dances of India

New York Recital Management

National Concert Managers Urge Artists' Fee Reductions

Holding the second annual meeting, the National Association of Concert Managers conducted three days' sessions at the Carl Fischer building in New York, Dec. 14-16. The membership includes many leading local managers of the country.

Among the matters discussed was the rising costs of presentation of musical events and some recessions in the receipts for concerts. In some cases, the decline in box office receipts was estimated at 25 per cent by speakers at the sessions, though this was not true in all cases. The members passed a resolution that called upon managers to reduce the fees of artists by "co-operation and mutual understanding."

The business session held on the final day brought re-election of Patrick Hayes, of Washington, D. C., as president. Other officers chosen were: Mrs. Edna Saunders, vice president; Marvin McDonald, second vice president; J. H. Thuman, treasurer, and Julian Olney, secretary.

In addition to the officers, other directors elected were Frank Andrews, of Portland, Ore.; William Beegle, of Pittsburgh; Mrs. Zorah B. Berry, of Buffalo, N. Y.; Mrs. S. B. Everts, of Syracuse, N. Y.; W. A. Fritschy, of Kansas City; Arthur Oberfelder, of Denver, Col.; Aaron Richmond, of Boston; Arthur M. See, of Rochester, N. Y.; Elmer Wilson, of Pasadena, Cal.; Harry Zelzer, of Chicago, and A. Tremblay of Ottawa, Canada. Mrs. Zorah B. Berry of Buffalo was elected a new director to fill a vacancy.

New members elected include Cecelia Schultz of Seattle, Wash.; Roy Goodman of Spokane, Wash; Ruth Seufert of Kansas City, Mo.; and the Unity Institute of Montclair, N. J., Barbara Russell, director. The last two are associate members.

A number of theatre, dinner and cocktail parties were given by various New York groups for the visiting managers.

O. O. Bottorff and Marks Levine, owners and executive heads of the National Concert and Artist Corp. and Civic Concerts, Inc., were hosts at a reception and cocktail party given in honor of the National Association of Concert Managers, on Dec. 14, in the Louis XVI Suite of the Hotel St. Regis, on the occasion of the second annual meeting of this group in New York City.

Included among the 150 guests were members of the National Association of Concert Managers, their families and friends, officials of the Metropolitan Opera Association and various radio networks, members of the press, and representatives of music magazines.

Members of the Association were also guests of Arthur Judson at his new Westchester home in Purchase, N. Y.

Rhode Island Opera Resuming

PROVIDENCE, R. I.—The Rhode Island Opera, after an interval of two years, will resume activities in the spring of 1950 as a part of the Rhode Island Conservatory of Music. Productions are in charge of Maurice Lewis, director of the Conservatory and recently elected opera chairman of the Rhode Island Federation of Music Clubs, and Herta Sperber, head of the Conservatory's vocal department. The first opera will be Aida, scheduled for March 8 at the new Auditorium of St. Mary's Seminary under sponsorship of the Junior Chamber of Commerce. Mr. Lewis will conduct a cast of young singers, many products of the Conservatory and artist-students of Miss Sperber. Ballet will be under the direction of Mme. Russakoff. The Magic Flute, in its original German version, will be given in April.

Ellsasser to Tour

Richard Ellsasser, organist, leaves Los Angeles early in January for his annual transcontinental concert tour, appearing in 16 states and Canada in 24 concerts in five and a half weeks. Next month he returns to the California city to his post as Minister of Music at Wilshire Methodist Church.

COACH
ACCOMPANIST

Carroll HOLLISTER
COACH — ACCOMPANIST
Song Interpretation — Program Building
6 W. 75th St., N. Y. C. SC. 4-1650

Elsie KAMLOT
PIANO TEACHER - ACCOMPANIST - COACH
French and German Diction
34 Hillside Ave., New York City 34 LOrraine 7-1908

Robert MacDONALD
COACH — ACCOMPANIST
724 Fine Arts Bldg., Chicago, Ill. — WE. 9-2494

H. Spencer McEVOY
COACH — ACCOMPANIST
PROGRAM BUILDING
250 W. 88th St., N. Y. C. 24 TR. 3-1808

Sidney RAPHAEL
COACH — ACCOMPANIST
425 W. 57th St., N. Y. C. CO. 5-5451

Stuart ROSS
COACH — ACCOMPANIST
135 West 58th St., N. Y. C. 19 Circle 6-8067
On tour 1948-49 with Patrice Munsel

Rhea SHELTERS
COACH — ACCOMPANIST
828 Kimball Hall Bldg., Chicago, Ill. — WE. 9-5220

Margo SMITH
PIANIST — ACCOMPANIST
620 Fine Arts Bldg., Chicago, Ill.
Har. 8438

ADI BERNARD
CONCERT PIANIST - PEDAGOGUE
RECITALS and BROADCASTS
Teacher of the ITURBI Technic
Studio: Hotel Ansonia, B'way & 73 St., N. Y. SU. 7-3360

ERNESTO BERUMEN
CONCERT PIANIST AND TEACHER
Faculty Member National Guild of Piano Teachers. Guest Teacher International Conservatory, Havana, Cuba. Piano Pedagogue La Forge-Berûmen Studios, New York. Private Instruction in all its Branches. For information write Mr. Berûmen care of
THE LA FORGE-BERÛMEN STUDIOS
1100 Park Ave., (89th St.), N.Y.C. 28 AT 9-7470

PROFESSOR VIKTOR FUCHS
VOICE STUDIOS
Only teacher of Igor Gorin and Irene Jessner (Metropolitan Opera)
5241 Franklin Ave., Hollywood 27 Tel.: NO. 6311

LUCILE KELLOGG
VOICE TEACHER
Director of the Kellogg Gems
140 West 69th St., N. Y. 23—EN 2-4580

CARLOS SANCHEZ
VOICE BUILDING
TONE PRODUCTION, REPERTOIRE
Studio: 50 West 67th St., N. Y. SU. 7-4950

JACOB EISENBERG
TEACHER OF PIANO
Author of The Pianist and other music books.
Studio: 312 77th St., North Bergen, N. J.

MME. LENOX-DARCY
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. 19 CO. 5-8450

ANNE ROSELLE
SOPRANO and SINGING TEACHER
Faculty of the N. Y. College of Music
42 Riverside Drive, N. Y. C. TR. 7-7152

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
VOICE TEACHER and COACH
Among best known exponents are:
LUCILLE MANNERS
DOROTHY KIRSTEN
MORTON BOWE
344 West 72nd St., New York TRaf. 7-4999

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Bel Canto Art of Singing
Coach: Opera - Oratorio - Lieder
610 Riverside Drive, N.Y.C. 31—WA 6-2388

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

RACHEL LEON
TEACHER OF SINGING
ACCOMPANIST COACH
345 W. 88th St., N. Y. 24 SChuyler 4-4559

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Richard Korbel, Toba Brill
Denise Dubs and Alan Mandel
123 West 79th St., N. Y. C. TR. 3-6890

MME. EMMA FRANCO
Italian Grand Opera Singer
Accepts Pupils For
OPERA — CONCERT — ORATORIO
57 W. 75th St., N. Y. 23 TR. 7-4281

MAUD GUTZMER
VOCAL STUDIO
607 Fine Arts Building, Chicago 5, Ill.
Tel.: DE 7-7266

MITCHELL SADEWITZ
TEACHER OF PIANO
1442 Union Street Brooklyn 13, N. Y.
Tel.: PResident 4-1226

THE SYDNEYS
TEACHERS of SINGING
Specialists in Voice Training for Children & Adults
201 E. 40th St., N. Y. C. 16 MUhill 2-4271

IRMA ZACHARIAS
Only Teacher of Violin Virtuosi
MAURICE WILK & BEVERLY SOMACH
No further applications accepted before March, 1950.
Studios: 235 W. 71 St., N.Y.C. 23 ENdicott 2-1145

ANTON ROVINSKY
PIANIST—TEACHER
617 Steinway Hall, New York 19, N. Y.
Studio Tel. CI 7-6773 Res. GR 3-6014

FRIEDA FELDMAN *Pianist*
Specialist in Music Education for Young People
Pedagogy Classes for Teachers
Studios in Manhattan and Bronx
2710 Webb Ave., Bronx, N. Y. Tel.: KI 6-4246

MARGARET BRISTOL (NYSTA)
Director of church & radio choirs, Theatre Wing group.
Safe training of young & mature voices, private or group.
Make singing your Business, or your Hobby with a Bonus
160 W. 73rd St., N. Y. C. 23 TR 7-8516 or TR 7-6700

EDWARD GARRETT
TEACHER OF VOICE AND PIANO
166 W. 72. New York 23, N. Y. SC. 4-6719
1612 Locust St., Philadelphia Pa. PE 5-8025

PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

PROFESSIONAL DIRECTORY

MARSCHALL MUSIC STUDIO
EVA MARSCHALL
TEACHER of PIANO — ACCOMPANIST
226 Lexington Ave., N.Y.C. 16 — MU. 4-1185

JACK EPSTEIN
BARITONE
CONCERTS — OPERA — TEACHING
Music Studios: PALM BEACH, FLA.
Inquiries to: 1401 Steinway Bldg., N.Y.C.

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone Circle 7-2634

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Ave., N. Y. 23, N. Y. TR. 4-0666
Member NYSTA and NATS

IREYNE STARIKOFF CONCERT PIANIST
PEDAGOGUE. Exponent of ISIDOR PHILIPP Principles.
Classic and Modern Repertoires — TWO-PIANO WORKS.
2685 University Ave., N. Y. C., 53 Kingsbridge 3-2704
317 West 84th Street, N. Y. C., 24

MME. DE SANTI
Graduate, Royal State Academic High School of Music Berlin • Operatic Primadonna: Milan; Royal Opera, Rome; France; U.S.A.
Teaches: VOICE — OPERA — ACTING
730 Amsterdam Ave. (near 96th St.) New York, N. Y.

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. Circle 6-6038

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
257 West 86th Street, New York 24, N. Y.
TRafalgar 7-5854

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

GERTRUDE ARNOLD
TEACHER OF SINGING
MUSICAL OPERETTA—TELEVISION—RADIO
850 Seventh Ave., (55th St.) N. Y. C. CI. 7-0850

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791

RICHARD McCLANAHAN
Matthay exponent, formerly his representative. Private Lessons, Teachers Courses, Forums—Summer class—Southwest Harbor, Me.
801 Steinway Bldg., N. Y. C. (Tues.-Fri.) CI. 6-8950, other days, KI. 9-8034

MME. GERTRUDE H. GLESINGER
TEACHER of SINGING
For Artists and Students — Children's Workshop
Studios: Carnegie Hall and
440 E. 78th St., N. Y. C. BU 8-2991

EVANGELINE LEHMAN
TEACHER OF VOICE
167 Elmhurst Ave., Detroit 3, Mich. Tel.: To. 5-8413

LILLIAN REZNIKOFF WOLFE
PIANO COURSES for TEACHERS
Fundamental musical approach for the average student.
113 W. 57th St. (Studio 806) N.Y.C. 19 CO. 5-8711

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

GLADYS MAYO
TEACHER OF PIANO
Piano Faculty, Juilliard School of Music
550 Riverside Drive, N. Y. C. MO. 2-6114

BARBARA BLATHERWICK
TEACHER OF VOICE
The Italian Bel Canto founded on the principles of Manuel Garcia. Male and female voices.
51 Fifth Ave., New York Orchard 4-3253

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses New York City
320 West 86th St., N. Y. 24, N. Y. EN. 2-7580

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York 11, N. Y.
Phone: CHelsea 3-4484

ZENKA STAYNA
VOICE TEACHER and COACH
Teacher of Daniza Ilitsch and Inge Manski of Metropolitan Opera Assn.
172 East 91 Street, N. Y. C. TR. 6-0744

PROF. JACQUES STUECKGOLD
SINGING TEACHER of
These METROPOLITAN ARTISTS
Grete Stueckgold, Zinka Milanov, Kurt Baum, Mario Berini, Gerhard Pechner, Alexander Sved, Max Lorenz and Sigrid Onegin, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Marita Farell.
235 W. 76th St., N. Y Tel. ENdicott 2-7464

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y

Prof. ANGELA WESCHLER
GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practising and
Prospective Piano Teachers
171 West 71st St., N. Y. C. SChuyler 4-7678

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony *(Schroeder & Gunther)*.
608 Carnegie Hall New York 19, N. Y

MADELEINE CARABO
(former 1st violinist, Cleveland Orchestra)
VIOLIN EFFICIENCY — SIGHTREADING SCIENCE
Studio 600, Carnegie Hall, TR. 4-2346

HERTA SPERBER
VOICE TEACHER
Faculty Rhode Island Conservatory
New York Studio: Monday, Thursday, Friday
201 W. 77th St., N. Y., N. Y. TR. 4-2902

LEOPOLD WOLFSOHN
PIANIST — TEACHER — COMPOSER
Beginners to Artistic Finish — Teacher of Many Artists
Hotel Ansonia—B'way at 73rd St., N. Y. C. SU. 7-3300

SOLDANO—SCHULEEN Studios
VOICE • REPERTOIRE • SEMINARS
IN VOCAL ACOUSTICS AND INTERPRETATIVE STYLE
46 West 84th St., N. Y. 24, N. Y. SU. 7-5699

RAYMOND BAUMAN
CONCERT PIANIST, COMPOSER and COACH
Auditions by appointment
160 West 73rd St., (Studio 3F) New York 23
TRafalgar 7-6700

ROBERT POWELL *TENOR*
Authorized Teacher of the "Garcia Vocal Method"
Member of National Association of Teachers of Singing; Artist Voice Faculty, Cincinnati Conservatory of Music, Highland Avenue and Oak Street, Cincinnati, Ohio
Traditions of Garcia, Viardot, Von Klenner

NEW PUBLICATIONS

Score: Tone Roads No. 1, by Charles E. Ives (Southern Music Publishing Co., Inc., full score $1). The scoring here is for chamber orchestra—flute, clarinet, bassoon and the usual strings. It may be played as chamber music, however, one instrument for each part. Duration is between 7 and 8 minutes. Composed in 1911, Tone Roads No. 1 has the following program: "Over the rough and rocky roads our old forefathers strode on their way to the steepled village church or to the farmers' harvest fair, or to the town meetings where they got up and said what they thought regardless of consequences." The harmonic idiom is highly dissonant and the rhythms are complex. There is an active, bustling feeling to the scoring that lives up to the program note, and there also is a touch of humor in the writing.

For Voice and Piano: Tropic Sea Melody, by Olive Dungan; The Summons, by Richard Hagemen; The Mocking Fairy, by Bainbridge Crist; Bagpipes, by Katherine K. Davis; The Mist and All, by Stanley E. Saxton; Eileen Aroon, by Clarence Olmstead (Galaxy Music Corp. all 50c except The Mocking Fairy, which is 60c). This group of six songs comprises a varied assortment of styles. Tropic Sea Melody, in C minor, is for low voice, and is a simply-harmonized melody over an arpeggiated bass. The Summons is set to a poem by Tagore, and is for medium voice. There is a certain amount of vocal declamation here, and some chromatic motivation in the accompaniment. The Mocking Fairy, to words by de la Mare, is also for medium voice. It is a rather charming, delicate song of no inconsiderable melodic appeal. Bagpipes, for low voice, is a free arrangement of a Hungarian folk tune. The accompaniment imitates the Magyar flavor. The Mist and All is for sound of bagpipes, the vocal line has a low voice. It features ninth chords and a primarily melodic harmonic line. Eileen Aroon, for high voice, is an orthodox setting of a poem by Gerald Griffin, somewhat in the salon style.

American Ballads: Smoky Mountain Ballads, collected and arranged by Adelaide Van Wey and Donald Lee Moore (Omega Music Edition, 75c). There are ten Smoky Mountain ballads in this collection. Virtually all of them will be unfamiliar to the average listener. Their names are: All Day Singin' Supper on the Ground, Leather Britches Beans, Birdie, Workin' on the Road, The Grave in the Clearin', Lazy Man, Sorgums, The Killer, The Wife's Lament, and The Cheat. The arrangers have written down the tunes and harmonies with a simplicity that fits their folk characteristics.

Text for Violinists: The Spivakovsky Way of Bowing, by Gaylord Yost (Volkwein Bros., Inc., Pittsburgh, $2). Gaylord Yost considers that Tossy Spivakovsky's ideas about violin technique are "the most heroic contribution to violin playing during the past century." His detailed examination and discussion of these contributions form the substance of this 25-page large-sized booklet. Individual sections are devoted to the evolution of violin bowing, relation of body and left arm to the bowing mechanism, tonal inadequacy, divergence from tradition, flexibility of the hand and fingers, the fulcrum, tone-producing power or pressure point contact, rolling movement of the lower arm, string changes, spiccato, slurred staccato, flying staccato and martelé and hints for developing Spivakovsky's way of bowing. Twelve close-up photographs of Spivakovsky in various violinistic positions are used to explain the text.

Book on Drumming: Drumming—The Latin-American Way, by Isabelo Ernesto Marrero (Edward B. Marks Music Corp., $1.25). The author, out of his experience as a professional drummer, including a key position in the Desi Arnaz band, has written this manual "to help the student drummer develop a thorough knowledge of Latin-American rhythms." It is illustrated, clearly written, with many musical examples, and covers all of the common—and some uncommon—Latin-American dances and breaks. There is also a section on rhythm instruments, including such percussive exotica as bongoes, claves, maracas, conga drums, cabaza, chocallo, guiro and quija.

For Male Voices: Lincoln's Gettysburg Address (16c), by Carl F. Mueller (Carl Fischer, Inc.). An a cappella setting scored for narrator as well as chorus. The Homeland (16c), words and music by Richard Kountz (G. Schirmer, Inc.), is a brief a cappella setting with a piano part for rehearsal.

Announcing the publication of

THE SPIVAKOVSKY WAY of BOWING

A Treatise by **DR. GAYLORD YOST**

A thorough exposition of the unusual principles of playing that have won for Mr. Tossy Spivakovsky sensational success from New York to San Francisco. Illustrated with 12 photographs of Mr. Spivakovsky.

Get your copy today from your dealer or send $2.00 to the publisher

VOLKWEIN'S

632 Liberty Avenue Pittsburgh 22, Pa.

LEROY ANDERSON Compositions

Extraordinarily different American composer whose compositions revel in humor and rhythmic verve.

SLEIGH RIDE Gay, picturesque instrumental favorite, recorded by Arthur Fiedler and the Boston "Pops" Orch. (RCA-Victor)

Published for: PIANO SOLO .60
CONCERT ORCHESTRA Set A 3.50 Set B 5.00 Set C 6.50

JAZZ PIZZICATO • JAZZ LEGATO

PIANO SOLO.....each .60 PIANO DUET.....each 1.00
VIOLIN SOLO (Po. Accomp.).....each .75 TRIO (Violin, Cello, Piano).....each 1.00

FIDDLE-FADDLE PIANO SOLO.....60

PROMENADE PIANO SOLO.....60

SERENATA *New Composition!* Published for Orchestra

also published in other arrangements
Write for Mills Instrumental Catalog

MILLS MUSIC, Inc. • 1619 Broadway, New York 19, N. Y.

— An Easter Song —

CHRIST TRIUMPHANT

by Pietro A. Yon

High, D (No. 5376); Low, C (No. 5377)

Price of each — 60 cents

J. FISCHER & BRO., 119 West 40th Street, New York 18, N. Y.

DOWN PUBLISHERS' ROW

Premieres: Fabien Sevitzky conducted the Indianapolis Symphony Orchestra in the first performance of H. A. Schimmerling's Toccata and Fuga Chromatica in Indianapolis on Dec. 17 and 18 (Associated Music Publishers, Inc.). Other first performances conducted by Sevitzky recently were Dohnanyi's Waltz Suite and the Eugene Zador transcription of Bach's Prelude and Fugue in F minor. . . . Vronsky and Babin will play the latter's two-piano transcription of Stravinsky's Three Movements from Petrouchka in their Jan. 30 New York concert. The original piano version was dedicated by the composer to Artur Rubinstein in 1920. Mr. Babin has also just completed his Capriccio for full orchestra. The first American performance of Richard Strauss' Concertino for bassoon, clarinet, harp and strings was played on Dec. 20 by the Dallas Symphony Orchestra under the direction of Walter Hendl. . . . Lois Schaefer, flutist, and Dolores Rodriguez, pianist, introduced Martinu's Sonata at the New York Flute Club's recital in the Carl Fischer Concert Hall on Dec. 18.

New Series: Lectures by composers of major works receiving first performances in New York this season will be presented by Town Hall and the Juilliard School of Music. The first lecture, Jan. 9, brings Roger Sessions' discussion of his Symphony No. 2, which will be given its New York premiere by the Philharmonic Symphony under Mitropoulos on Jan. 12, the second, Gian-Carlo Menotti, in a lecture on his newest opera, The Consul, to open on Broadway in February; the final, Leonard Bernstein, whose Age of Anxiety is scheduled for a first New York performance on Feb. 23.

Contest: The eighth annual Young Composers' Contest of the National Federation of Music Clubs is offering prizes for works in the following categories: solo woodwind and string orchestra (not to exceed 10 minutes), chamber music for not more than three instruments (not more than 7 minutes), and an unaccompanied choral piece (not more than 5 minutes) based on an American text. The prizes will be $100 and $50 for the first classification, and $50 and $25 for the other two. The contest is open to native-born or naturalized composers between the ages of 16 and 25. No compositions that have been publicly performed under professional auspices, published, or awarded a prior prize, will be considered. Further information may be obtained by writing to Dr. Francis J. Pyle at Drake University in Des Moines.

Airways: A new musical sponsor to be congratulated is T. E. Braniff, President of the Braniff International Airways. The Dallas-based international airline will sponsor a special series concert of the Dallas Symphony Orchestra each year. This concert is devoted to the introduction of compositions by Latin American composers, and to the debut of an artist. The program will be called "Concierto Entre Las Americas" (Concert Between the Americas), and the first country to be featured is Brazil, with a program scheduled for March 11. Walter Hendl, the orchestra's conductor, will visit Rio de Janeiro on Jan. 4 to make his selection. Hendl feels that sponsorship of this concert series is "real musical statesmanship. As a gesture to North American interest, we go to Latin America to buy, not to sell."

Gifts: Music by Roy Harris, Aaron Copland, Walter Piston, Charles Ives and other American composers has been contributed by Arrow Music Press, G. Schirmer, Mills Music Co., and Hargail Music Press to the Hebrew University in Jerusalem, according to an announcement by Leonard Bernstein, Chairman of the Committee for the Serge Koussevitzky Collection of Orchestral and Chamber Music of the American Friends of the Hebrew University. The collection is placed at the disposal of musical organizations and individuals throughout Israel. Additional contributions of orchestral and Chamber music scores and parts may be sent to the Hebrew University House at 9 East 89th St., New York.

Commissions: Among new musical commissions are the Philadelphia Orchestra's order from George Kleinsinger of an orchestral setting for Paul Tripp's Adventure of a Zoo, and the Cincinnati Symphony's request that Don Gillis do a work called Thomas Wolfe, American. The Piano Sonata in E flat by Samuel Barber that was commissioned some time ago by the League of Composers with funds donated by Richard Rodgers and Irving Berlin will be premiered this season by Vladimir Horowitz and published by G. Schirmer. R. K.

CARL FISCHER
Concert Hall

- For concerts, debuts, recitals, composer clinics, conferences and other musical events.
- The hall contains adjustable acoustical equipment
- Air-conditioning throughout makes it ideal for summer concerts and master classes.

Managed by
CONCERT HALL BUREAU
165 West 57th Street, New York 19
Plaza 7-2027

the arthur jordan choral series

"The ARTHUR JORDAN SERIES is undoubtedly leading the way in its field,"

says IRVING LOWENS, noted commentator of MUSICOLOGY

". . . it holds to a much higher standard than customarily expected . . . fine printing and excellent care make these editions outstanding . . . they are a model for the entire industry to follow . . . comparable in every sense if not superior to the best European editions.

". . . a credit to its publisher and deserves an enthusiastic response from music lovers."

recent releases

SCHOENBERG—Two Comely Maidens—SATB, a cappella . . .30
LE JEUNE—Within Our Arbor Green In May—SATB, a cappella . . .25
OVALLE—Shango—SSAA or TTBB, a cappella . . .20
SENFL—A Sparkling Fountain Flowing—SAATTB, a cappella . . .25
BRAHMS—Four Folk Songs (Second Series)—SATB, a cappella . . .25
RIEGGER—Who Can Revoke—SATB and Piano . . .30

Send for full list and information

EDWARD B. MARKS MUSIC CORPORATION
RCA BLDG. RADIO CITY NEW YORK, N. Y.

BERNICE FROST SAYS...

TRANSPOSITION

The value of transposition has been questioned by several teachers; they agree that it is of value, but perhaps not in a degree in which it takes lesson time away from other teaching points of more immediate importance. It is, of course, always necessary in this "division of the lesson" to try for a balance best suited to each individual pupil's need.

Transposing is, or should be, a part of every pupil's need. Not every pupil is being prepared to become a professional accompanist, who will be called upon to transpose at sight the German Lieder or modern song repertoire. But the average pupil should be able to play the familiar folksongs in any of several keys.

Playing for friends who sing, for school assemblies or any groups in public or private gatherings is not only a practical and satisfying, but should be also a pleasurable experience for any piano student.

The familiar feel of the keyboard gained through transposition study is valuable in itself; and the freedom of key tonality that is established carries on to added freedom in all performances.

Faulty "Transposition" Systems

Teachers have often remarked that they find the teaching of transposition a difficult procedure. Thiss hould not be the case. Unfortunately, there has been a procedure whereby pupils were given melodies in five finger positions and these were, supposedly, transposed by finger numbers. This was in no sense a transposition experience; it was nothing but a motor response to a visually conceived set of numbers.

Real transposition is thinking relatively from a positive position—thinking in terms of direction, up or down, and according to distances, stepwise and skipwise.

If a pupil from the very first lesson has been guided properly in reading, transposition should follow in a natural "carry-over" from the reading process.

Use Good Music

It all comes back to the first and foremost element of piano teaching: the music used from the first lessons must be good music.

Melodies lying in the first five notes of the scale do not constitute good music; and, after one or two at the most have been presented (even one or two of this type are not necessary), the music must cover wider ranges from the dominant of the key.

This is just as important in transposition work as in general teaching. Correct musical material will lead the pupil on and on to more difficult music, with no stumbling blocks. An increasing proficiency, with unlimited ease, will result.

All pupils should begin transposition as soon as they have a playing or reading facility in two keys. They should begin their transposing in three or four lessons. It must not be neglected, as it is a most important part of general musicianship and piano study.

Second and Third Grade Levels

How can you keep your high school pupils in second and third grade level as long as they should remain in it? They are constantly asking for music more difficult, and will purchase it and play it at home, taking the time from their practice periods? K. K., KAN.

This is one of the most difficult situations in the piano teaching profession. It goes back to the same issue as that of raising the standards of performance. If the pupils knew how badly their performances sounded, they would not attempt to play these difficult numbers. It is a matter of continued trying to make pupils understand that it is not what you play but how well you play it.

Position During Rests

In ending a phrase or while observing a rest, should the hand be in the same position, the time element being the only difference? A. W., HALIFAX.

In ending phrases or observing rests of short duration the hand may be lifted by the forearm in a loosely hanging position before immediately falling or dropping into natural position on the next note. In longer periods of rest the hand may lift and then resume a natural relaxed position. Avoid lifting too far, an exaggerated outwinging of the elbow, and a "caved-in" wrist.

HANS BARTH
REFRESHER COURSES
For Piano Teachers
Will Be Held in
NEW YORK
TEXAS
INDIANA
N. CAROLINA
MISSISSIPPI
ALABAMA
JUNE — JULY — AUGUST

"Wonderful Refresher Course. Have taken practically all of the courses given for teachers here. Yours have been the most inspiring of all to me."—*Mrs. Lillian Maddox Young, Vice-President, Piano Teachers Congress of New York*

"Mr. Barth's Course affords a maximum of practical information in a minimum of time and is very reasonably priced."—*Louise Stroud, Mocksville, N. C.*

Send postal for full information to:
L. BRANDT
Yorktown Heights New York

NEW MUSIC FOR THE TEACHER

Reviewed by HENRY HARRIS

For Piano

TUNES AND TALES, by Stanford King, 75c. This set of short pieces for Grade 2 illustrates musically 14 excerpts from young folks' stories. The excerpt, printed on one page with the music on the next, should readily interest a youngster in the attractive music. Mr. King writes fittingly for the piano and appeals to a young pupil's imagination. EDUCATIONAL COURSE IN POPULAR PLAYING, $1.25 and HERE'S BEHOP, 60c, by Stanford King. The "Course" is for a piano beginner, using exercises entirely in popular vein. There is an explanation for each of our many jazz styles. The 2nd book contains 11 pieces in the new behop idiom, for intermediate grade. Carl Fischer, Inc., N. Y.

MY MUSICAL DIARY, by Hansi Alt, 60c. 12 one-page pieces with titles and mood inspired by incidents in a child's school day, for Grade 3. Each has personality and sparkle, and the form is indicated. DANZA LUCUMI and CORDOBA, by Lecuona, 60c each. Simplified arrangements of two popular pieces, by Louis Sugarman. Easier keys are chosen and chords are arranged for small hands. Grade 3-4. E. B. Marks Music Corp., N. Y.

Instrumental

SONATA IN A MINOR, by C. P. E. Bach, 60c. For flute unaccompanied, this is a virtuoso work which would have done credit to Bach Senior. In 3 movements, the slow movement is very expressive and the others lively. Edited by Milton Wittgenstein. Carl Fischer, Inc., N. Y.

MOMENT MUSICAL, HAPPY-GO-LUCKY, and POLKA, by William Kroll, 50c each. Pieces for the elementary violin student, written with a graceful charm and elegance. With an attractive piano accompaniment for each, the last piece is also for 2 violins. G. Schirmer, Inc., N. Y.

For Voice

LAST NIGHT I DREAMED, by Charles Wakefield Cadman, 50c. A song utilizing the possibilities of the lower register, which moves with quiet deep feeling. There are mystic piano chords in accompaniment. Medium range. REMEMBRANCE, by Ernest Charles, 50c. Though "moderate tempo" is indicated, waltz swing predominated here in this fetching melody and pianistic accompaniment. Accelerating to a passionate climax, the song is brilliant throughout. THE WILD ROSE BLOOMS, by Clara Edwards, 50c. A joyous and animated tribute to the buddings of spring. High or low voice. WATER LILIES, by William Roy, 50c. Words by Sara Teasdale set to music half spoken yet melodic in style, ringing true in directness and sincerity. Medium voice. G. Schirmer, Inc., N. Y.

MARIA BELEN CHACON, by Rodrigo Prats, 50c. This is a Latin-American favorite which has an American version "You're Cuter Than the Devil." In verse and chorus format, and seductive bolero tempo. English translation is not provided. Medium range. E. B. Marks Music Corp., N. Y.

Up and Down the Guild Keyboard

By GRACE WHITE

Judges for Competition Named

The National Recording Piano Recording Competition (planned by Irl Allison for entrants in the regular non-competitive auditions who attain high levels), brought 400 records from 253 people, and the records are being judged at Melotone Studios. Hearing artist recordings is chairman of judges Lewis Lane, pianist, musicologist, and founder of NBC research; Thomas K. Scherman, conductor of Little Orchestra Society; Deith Golde, president of the Leschetizky Association of America; Raissa Tselentis, Bach specialist; Ernesto Berúmen, teacher of many concert pianists.

Some of the judges who heard artist recordings last year are judging recordings in other categories this year, carrying out the spirit of Guild cooperation. Beside the above, the list includes Arthur Warwick, Ralph Leopold, Rose Raymond, Arnetta Jones, Clarence Adler, Elizabeth Gest, and Jewel Bethany Hughes. Announcement of winners will be made in the next issue of Musical Courier.

March 2, Convention Day

National Guild will have a full day Thursday, March 2, at Music Teachers National Association national convention in Cleveland. From 9:30 to 12 there will be pianists and speakers from Guild membership; at 12:45 a Piano Teachers Luncheon. From 2:30 to 5:30 the Young Artists chosen in New York from recordings will make personal appearances and one will be chosen for an additional $350 award. Bessie Ryan of Chicago will be in charge of the judging.

CARLYLE SEYMOUR, winner of the $3,200 Guild Scholarship at Rollins College, Fla.; of $250 Guild prize in 1948 Recording Competition for holders of Guild Artist Diplomas; of academic awards and two additional scholarships. Miss Seymour was enrolled six years in Guild Auditions, and all of her teachers are Guild members: her mother, Mrs. J. C. Seymour, and Mrs. Sam Troy of Wilmington, N. C.; Prof. Walter Charmbury at Rollins College, with whom she won the Guild prize. She is now at work on her Master's Degree at Columbia University and is studying with Edwin Hughes.

Two New Scholarships

Dr. Garry A. White, Director of Los Angeles Conservatory of Music announces a $500 scholarship will be made available to a student who achieves a superior rating in the test for the Guild High School Diploma.

Dr. Clarence Burg of Oklahoma City University has notified Dr. Irl Allison of a scholarship of $120 for a student who ranks high in his final Guild audition in his senior year of High School. Students interested in these scholarships should write in early to the schools to be sure they will have the proper academic requirements.

A new Guild chapter is launched in Glendale, Calif., with **Marguerite O'Leary,** chairman. Burbank is making its entry in the Guild fold with **Cadolin Hoch** in charge of arrangements.

Robert Vetlesen (piano), **Gunnar Knudsen** (violin), **Rudolph Schmitt** (clarinet) and **George Barati** (cello), are giving a Brahms cycle of four concerts at Tudor Hall Academy of Music in San Francisco. Mr. Vetlesen is Guild chairman in San Francisco. The Academy was also the scene for the colorful Opera Ball of the Pacific Opera Company.

Introducing the Auditions

Mrs. C. J. Giroir of Pine Bluff, Ark., president of the State M.T.A. and local chairman of the Guild, has a charming way of presenting the idea of auditions to a pupil. She says: "I am going to let you play next spring for a judge who will listen to you and assist you wherever you need it."

Chester Barris, Guild adjudicator and head of the piano department of Ohio Wesleyan University gave winter recitals at Times Hall, New York, at Wheeling Institute of Music (**Clara Ceo,** director), the Emma Willard School at Troy and will play at Fullerton Hall, Chicago, Jan. 10.

Irl Allison played in November for Navasta Music Club and was reengaged for an all-concerto program in April.

Marilyn Meyer gave a recital in Carnegie Hall, Dec. 28, preceded by appearances on radio WNYC, Queens College, N. Y., and in Scranton, Pa. **Holda Zapeda** played with orchestra in Mexico City. (Both are pupils of Alfred Mirovitch.)

The Schubert Music Society, **Edward Margetson,** conductor, is giving a performance for Subscribers of American Guild of Organists Jan. 23.

Richard Werder, Guild adjudicator, will give a recital in Steinway Hall, New York, Jan. 9.

Holds Piano "Clinics"

Edwin Hughes conducted a two-day "clinic" for South Carolina Piano Teachers at Winthrop College, followed by two days at Charlottesville, and his usual monthly visit to Washington.

Irene Bailey and **Robbie Masterson,** Guild-audition-participating pupils of **Ernesto Berumen** each gave a very successful recital at Times Hall, New York.

Only a month to go—for the Guild Composition test! There is a possible $25 prize on Preparatory and Collegiate levels. **Winifred Buck** of East Orange, N. J., is national chairman.

Unusual indeed is **Edward McGinley's** approach to social music as presented by the Fred Waring Workshop. Mr. McGinley's own background was through college courses in classic music. He demonstrates how quickly the adolescent can satisfy his urge to mix with the crowd and yet retain a taste for standard repertoire.

LUISE VOSGERCHIAN, soloist with Boston Symphony 18 times; soloist with New York Philharmonic and other symphonies; two New York recitals; three in Jordan Hall, Boston; two at Harvard University; a Western tour; entered in Guild auditions five years; holds Guild Artist Diploma; pupil of Gladys Posselt Ondricek for twelve years. In February, 1949, Miss Vosgerchian won the Frank Huntington Beebe Award for study and travel in Europe, where she will remain until late this spring. (Photo—Perham.)

Recording Competition Requirements

The quality of playing in the Artists' division of the Recording Competition is of the highest level.

Twenty-four submitted records in this most difficult category, and after eight were eliminated, the remaining sixteen present a major problem to the adjudicators.

The records are all so good that only by repeated hearings and comparisons can conclusions be reached.

Beware Excessive Ambition

The lesson to be learned from those eliminated is that of unwise ambition. As long as a performer finds a certain number "difficult" emotionally or technically, that is not his composition.

Even if the student "gets all the notes" (no small thing—note accuracy!) he is still not an artist until he plays with ease and understanding.

This holds for all grades; even the Intermediates often play something a little beyond their ability.

Teachers should not let them make this mistake, but should hold them to the grade where they play well. There is a vast wealth of interesting material for every stage of advancement.

National Guild of Piano Teachers

Irl Allison, M.A., Mus.D., Founder - President

Non-competitive auditions in 300 cities. Recording competition with cash prizes, Scholarships, Insurance.

Box 1113 . . . . . Austin, Texas

IN SCHOOLS and STUDIOS

HANS BARTH

Barth Courses for Seven Cities

Hans Barth, pianist, composer and teacher, will conduct Refresher Courses for piano teachers in seven cities in the summer of 1950. Seventeen cities asked for the courses, and the seven selected are: New York; Indianapolis; Durham, N. C.; Birmingham, Ala.; Jackson, Miss.; Buffalo, N. Y.; and Fort Worth or Austin, Tex. Courses will stress both teaching methods, including "technik-form," and repertoire. Mr. Barth will analyze in detail about forty compositions covering all grades. Each Refresher Course will have a local manager, Mrs. Lilian Brandt, Yorktown Heights, N. Y., is general manager.

Mr. Barth has finished a concert version for piano of tunes from his operetta Miragia. Commissioned by Axelrod, publishers, it was made available, beginning at Christmas time.

Wager Swayne's San Francisco Studio Is Busy Center

SAN FRANCISCO.—Wager Swayne, teacher of prominent pianists, and for many years a resident of Paris and New York, recently purchased a beautiful San Francisco home which commands a fine view of San Francisco Bay, the Golden Gate and the Presidio.

Preparing pianists for public appearances has long been the special interest of Mr. Swayne, and a large list of artists have graduated from his studios on both sides of the Atlantic. His clientele is now restricted to a chosen few whose aim is concert work. Laura Lee Lukas, who qualified in June for the International Chopin Contest finals, made his debut last season at the St. Francis Colonial Ballroom. Marvin Scott has been heard in a second San Francisco recital at the Marines Theatre. Laura Nast gave a recent concert at the California Club. Ruth Finley Person played several recitals and appeared with the Sonoma Symphony in the Liszt E flat Concerto. Other artists include Rebecca Austria, who has been soloist with the San Francisco Symphony in the Young People's Concert Series; Mary Passalacqua, who gave a concert last spring in Healdsburg and played with much success the Liszt Hungarian Fantasy with the Santa Rosa Symphony.

Mr. Swayne's studio gatherings are presided over by Mrs. Swayne, who prepares many of the younger students for future coaching with her husband.

Andrea Palestrina Artists Heard

Andrea Palestrina presented three of his artist-students in a recital at Carl Fischer Hall on Dec. 1. Faye Elisabeth Smith, mezzo-soprano; Sylvia Stahlman, coloratura soprano, and Walter Rinner, bass-baritone, assisted by Kurt Sober at the piano, proved their technical and musical endowments before a highly appreciative audience. Arias, songs and operatic ensembles made up the colorful program. All the young artists possess beautiful vocal material; they also have the musical and technical equipment to project their songs effectively, and all three are personable. The presence of all these important requirements is a happy augury for their successful careers.

H. W. L.

Patricia Connor in Italy

PATRICIA CONNOR

Patricia Connor, soprano, who has studied with James Price for the past two years, sailed for Italy in November, having been awarded a Fulbright Scholarship. Other active singers from the Price studio include Kenneth Carroll, tenor, Radio City Music Hall; John Jameson, tenor, soloist, First Reformed Church, Brooklyn, soloist in the December performance of The Messiah, Nutley, N. J.; Isabelle Felder, mezzo-soprano, in the Broadway production of Regina; Robert Strothenke, baritone, music department, New Paltz College, N. Y.; Albert Wood, tenor, Music Department Head, High Point College, N. C.; Ruth O'Neill, soprano, soloist, New Utrecht Reform Church, Brooklyn; Robert Symons, tenor, North Avenue Presbyterian Church, New Rochelle, N. Y.; Robert Thomas, baritone, soloist, Grace Unity Church, New York; Andrea Kupferle, soprano, soloist, Grace Lutheran Church, Brooklyn; Helen Jacobson, soprano, guest soloist for the Scarsdale Women's Club, N. Y.; Doris Fishwick, mezzo-soprano, heard in recent recital for the New York Association for the Blind.

PIANO TEACHERS!

Get Superior Results by Using

CURTIS PIANO COURSE MATERIAL

For Class and Individual Instruction

FUNDAMENTAL PIANO SERIES
by HELEN CURTIS

First Piano Reader ..... $ .75
Preparatory (for very young children)

Supplementary Material—18 pieces
When purchased with First Piano Reader ..... .25

Book I—Grade I (Revised) .. 1.00

Book II—Grade II (Revised-Analyzed) .. 1.00

Book III—Grade III (Analyzed) 1.00

Book IV—Grade IV (Analyzed) 1.00

Book V—Grade V (Analyzed) 1.00

These Books contain the *Highest Type* of *Teaching and Recital Material.*

Each Volume is a Complete Course of Study for the Grade.

Delightful Melodies, Brilliant Solo and Ensemble Pieces, Etudes, Technical Studies and Finger Drills are included.

All Pieces in Books II, III, IV and V are Analyzed.

All Material is Closely Graded, proceding from the Simple to the more Difficult — and includes work for the Pre-school and Kindergarten student, up through the Elementary, Junior and Senior High and Adult Grades.

HARRIS F. ROOSA, *Publisher*

25 EAST JACKSON BLVD. **CHICAGO, ILLINOIS**

ACADEMY OF VOCAL ARTS

. . . . . the only non-profit organization devoting its resources exclusively to the complete training of the talented American singer.

Students accepted on Scholarship Basis only

Admission by Competitive Audition Only

●

Apply 1920 Spruce Street
Philadelphia 3, Pa.

METROPOLITAN SCHOOL
OF MUSIC — Leonard Keller, *President*

Artist Faculty: Martial Singher, Milton Preves, Florence Kirsch, Members of Chicago Symphony Woodwind Quintette

Instruction in all branches of Music and Allied Arts

Catalogue on request: 207 South Wabash Avenue, Chicago, Illinois

Cincinnati Conservatory of Music
LUTHER A. RICHMAN, Ed.D., Mus.D., Director and Dean of Faculty

Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music. Faculty of international reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus.

Address C. M. Benjamin, Registrar Dept. M.C., Cincinnati 19, Ohio

Cleveland Institute of Music
Bachelor of Music Degree, Master of Music Degree, Artist Diploma

Beryl Rubinstein, Mus. D., Director **3411 Euclid Ave., Cleveland, O.**

Member of the National Association of Schools of Music

ROOSEVELT COLLEGE—SCHOOL of MUSIC
A complete music school—fully accredited

Studies in Applied and Theoretical Music leading to Bachelor of Music degree

Bulletin on request

430 SOUTH MICHIGAN AVENUE, CHICAGO 5, ILLINOIS — WAbash 2-3580

CHICAGO MUSICAL COLLEGE
Founded 1867 by Dr. F. Ziegfeld **RUDOLPH GANZ, President**

CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED., D.F.A., D.MUS.ED.

Member of North Central Association and National Association of Schools of Music

ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS

Address Registrar, 62 E. Van Buren St., Chicago 5, Illinois

WINGATE SCHOOL OF MUSIC
304 MAIN STREET
EAST ORANGE, N. J.

ORange 4-9037

PIANO — ORGAN — HARP
VIOLIN — CELLO — VOICE

MINNEAPOLIS COLLEGE OF MUSIC
MARIE HOLLAND SMITH
Director

Courses leading to Bachelor of Music and Master of Music degrees in Piano, Voice, Violin, Band Instruments and Music Education. Member of the National Association of Schools of Music.

Catalog on Request **Address: 60 South 11th St., Minneapolis, Minnesota**

THE MANNES MUSIC SCHOOL
Courses for Artists, Teachers, Non-Professionals, Children

Class and Individual Instruction. Artist Teachers. Scholarships for Orchestral Instruments

Artist's Diploma or Teacher's Certificate

DAVID & LEOPOLD MANNES, Directors, Rm. 32, 157 East 74th St., New York 21. ***Butterfield 8-0656***

THE SCHMITZ SCHOOL OF PIANO
Teacher and performer training in piano; music theory, form analysis, and interpretation based on method of E. Robert Schmitz. (Sixty authorized representatives in the U. S. and Canada.)

Headquarters: 3508 Clay St., San Francisco 18, California

MU PHI EPSILON
NATIONAL MUSIC SORORITY

National Executive Office
6604 Maplewood Ave.,
Sylvania, Ohio
Burnice Swisher Gerhsler, Exec. Sec'y-Treas.

National President: Marguerite Wilde Walker, Dean of Women, Texas Technological College, Lubbock, Tex.

THE WALT WHITMAN SCHOOL
Child's Private Instruction Within the School Day

25 East 78th St., N. Y. 21, N. Y. REg. 4-0004

MAURICE G. IVINS
Baritone
Teacher of Voice
626 Fine Arts Bldg., Chicago

ANNADAZE
Piano
Coach—Accompanist
Tel.: Sun 0441

ILONA DETHLOFF
CONCERT SOPRANO — TEACHER

931 Kimball Bldg., Chicago, Ill. WEB. 4589

FRANCES ERNEST
TEACHER OF SINGING

American Conservatory of Music, Chicago, Ill.

ALEXANDER NAKUTIN
TEACHER OF SINGING

Kimball Building, Chicago, Ill. Web. 7369

BERNARD DIETER
THEORY — COMPOSITION

Chicago Conservatory — Fine Arts Bldg.

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

Peabody Conservatory
Baltimore 2, Maryland

REGINALD STEWART, Director

81st Year Catalog on request

Manhattan School of Music
Janet D. Schenck, *Director*

Courses leading to Bachelor of Music Degree

238 East 105th St., New York 29, N. Y.

Arved Kurtz—Warner M. Hawkins Directors August Fraemcke—Carl Hein Former Directors

NEW YORK COLLEGE OF MUSIC
Send for catalog 114 E. 85th St., N. Y. 28, N. Y.

BALDWIN-WALLACE COLLEGE
CONSERVATORY OF MUSIC

South Campus, Berea, Ohio (Suburb of Cleveland)

For information write HAROLD W. RALTZ, Director

CORNELL COLLEGE
Founded 1853 Mt. Vernon, Iowa

Conservatory of Music Paul Beckhelm, Ph.D., Director

Home of the oldest May Music Festival West of the Mississippi River

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC

Bloomington, Illinois Kenneth N. Cuthbert, Dean

CONVERSE COLLEGE
PROFESSIONAL SCHOOL OF MUSIC

Spartanburg, South Carolina. Member—N.A.S.M. Fully accredited—B. Mus. and M. Mus. degrees For catalog, write: Edwin Gerschefski, Dean

Ariel Rubstein Director

PORTLAND SCHOOL OF MUSIC
Catalog upon Request

Confers Degrees of B.Mus. M.Mus. Artist Diploma

931 S. W. King Avenue Portland 5, Oregon

Progressive School of Music
HARRIET KAY, Director

932 N. Mozart St., Chicago 22, Ill. Tel.: BRU 1197

MACPHAIL College
OF MUSIC Catalogue mailed on request

Member, Nat. Assn. Schools of Music

LaSalle at 12th St., Minneapolis, Minn.

BOGUSLAWSKI COLLEGE of MUSIC
Degrees Conferred

Lillian Boguslawski, Pres. — Leonard Shure, Dir. of Repertoire

323 S. Wabash Ave., Chicago, Ill. WE. 9-7815

LOS ANGELES

CONSERVATORY
write for catalog to Garry A. White, Director

845 S. FIGUEROA ST., LOS ANGELES 14, CALIF.

SCHOOL OF American Music
446 W. 43rd St., N.Y.C.
PHONE LO 4-1932-3

Professional Instruction Piano, Voice and Instruments for Opera, Concert, Symphony and Popular Music Field. Four Dance Bands. Free Auditions. Day-Eve. sessions. Approved for Veterans. Registration now for January term. Catalog on request.

NORTH PARK COLLEGE SCHOOL OF MUSIC
A music school on a College Campus.

Donald Ohlsen, Dean, 3225 Foster, Chicago, Ill.

Engagements of R. M. Robinson

Randolph Miller Robinson, baritone, is a voice student of Clementine De Vere Sapio. After vocal experience in the high school chorus at Storers College, Harpers Ferry, W. Va., he became soloist in the Howard University Glee Club and Choir, Washington, D. C. Later he appeared in the Virgil Thomson-Gertrude Stein opera, Four Saints in Three Acts, under Alexander Smallens and was one of the principals in the RCA Victor recording of the work under Mr. Thomson. Since he began studying with Mme. Sapio, he has given concerts in churches, schools and radio throughout the South. Mr. Robinson will soon be heard in the role of Osmin in Abduction from the Seraglio under Harris Danziger, conductor of the orchestra and opera department of the Manhattan School of Music.

Culp Dornay Students Heard

Betsy Culp Dornay presented some of her voice students in recital at her studio on Dec. 10, inaugurating a new plan whereby each program is devoted to numbers in a single language. This one was in German, the next will be French, followed by Italian and English evenings. Musical settings for the Teutonic tongue were provided by Mendelssohn, Schubert, Brahms, Strauss, Stolz, Bohm, Weingartner, and sung by Sylvia Margolies, Jeanne Parrott, Sandra Gordon, Catherine McGuigan, Madge Leronova. Members of the audience are requested to write their comments and suggestions on cards provided by Mme. Culp Dornay.

Swica Singers Heard

Cantor Erwin Hirsch, baritone, was heard in Town Hall this fall during the celebration of the tenth anniversary of Congregation Habonim; Charles W. Koehn, at the Thanksgiving Eve Service of the Second Reformed Church of Irvington, N. J., singing two solos with a large chorus under Carl Weiseman. Mus. D.; Peggy Cowan, soprano, has made many appearances before the English Speaking Union of Seattle, Wash., and also was presented in Goldmark's Queen of Sheba and Verdi's Il Trovatore (Leonora) with the Seattle Civic Opera. All are singers from the studio of Iser Swica.

Adi Bernard Studio Events

Nellie Michele, pianist, artist-pupil of Adi Bernard, will appear on Jan. 21 in a concert sponsored by the International Music Lovers Guild, Ernst Fischer, director. Miss Michele was heard recently at Miss Bernard's student recital at Carnegie Recital Hall.

Stephen Bernstein, another student of Miss Bernard, will broadcast on Jan. 4 over WNYC.

Miss Bernard has returned from a concert tour in Pennsylvania, including appearances in Reading, Easton and Allentown. Among numbers she presented was her own composition, Rhapsody in Hebrew.

JOINS VOICE FACULTY . . . Alexander Kipnis, bass-baritone, is now a member of the vocal department of the New York College of Music. Dr. Arvid Kurtz, director.

Reyes for University of Texas

Angel Reyes has accepted a guest professorship of violin at the College of Fine Arts, University of Texas, Dr. E. William Doty, dean. He gave his first faculty recital during the College's eighth Fine Arts Festival in November. In December Mr. Reyes visited Cuba, his native country, appearing twice with the Havana Philharmonic and in four recitals in other cities.

SCHOOL NOTES

The Duchess Nadine de Leuchtenberg Beauharnais, pianist and new member of the faculty of Music and Arts Institute of San Francisco, was presented by the college trustees in her first American recital on Dec. 11.

Prof. Guido Kisch gave an illustrated lecture, Music in Goethe's Life, on Dec. 7 at the New York College of Music in observance of the Goethe Bicentenary Celebration. Guest artists were Goeta Ljungberg, soprano, and Ruth Kisch-Arndt, contralto, with Otto Herz at the piano.

The Senior Orchestra of the Mannes Music School, conducted by Carl Bamberger, gave a concert on Dec. 19. Joan Derbyshire, soprano, was soloist.

Three chamber music recitals are announced at the Peabody Conservatory of Music, Baltimore; Sylvia Marlowe, harpsichordist, to be heard on Jan. 13; the Kresz-Hambourg Trio, Feb. 7; and the Juilliard String Quartet, March 3.

Learn to Sing HIGH TONES

with confidence and ease

"High Tones and How to Sing Them" by Frederic Freemantel

Once you learn the *why* and *how* of high tones, you acquire the confidence needed to add richness and quality to your voice. Dr. Freemantel, internationally famous voice teacher, gives you all the correct rules for mastering high tones in his practical book "HIGH TONES AND HOW TO SING THEM." It's a find for every singer—clearly written and easy to follow. Order your copy today. Only $3.

FREEMANTEL VOICE INSTITUTE
Dept. MC, Steinway Hall, 113 West 57th St. New York 19, New York

"MAGIC"
FINGER EXERCISER & DEVELOPER
"It will give you a different touch"
Get the best developer ever made.
Endorsed by leading teachers and colleges. Price $12.95.
WRITE FOR FREE LITERATURE
MAGIC FINGER DEVELOPER CO.
895 E 64th AVE. VANCOUVER B.C. CANADA

UNIVERSITY EXTENSION CONSERVATORY
CHICAGO

The only Home-Study Conservatory offering all of the courses leading to the Degree of B. of M.

28 E. Jackson Boulevard Dept. A-690 Chicago, Ill.

1930 1950

Please send me free and without any obligation full details of your Home Study Method, and also lessons from the course I have checked.

- ☐ Piano Course for Students
- ☐ Normal Course for Teachers
- ☐ Public School Music—1st Division
- ☐ Public School Music—Supervisor's Div.
- ☐ Cornet—Beginner's and Advanced
- ☐ Trumpet—Beginner's and Advanced
- ☐ Advanced Composition
- ☐ History of Music
- ☐ Choral Conducting
- ☐ Ear Training and Sight Singing
- ☐ Violin
- ☐ Harmony
- ☐ Voice
- ☐ Guitar
- ☐ Mandolin
- ☐ Clarinet
- ☐ Saxophone

Name .....
Street .....
City ..... State .....
Experience ..... Age .....

Catalog and illustrated lessons sent on approval. Check Course.

FRED TRULL
TEACHER of SINGING
Studio: 1225 Kimball Bldg. HArrison 7-7755
Res. Phone: SUperior 7-4200

WIESIKE LILLIAN FLICKINGER
SCIENCE OF SINGING
Member NYSTA and NATS
58 West 68th St., N. Y. C. 23 ENdicott 2-1418

AUDIA FRAZEE
VOICE BUILDING — "SCIENTIFIC"
Teacher of Successful Singers
28-31 Selling-Hirsch Bldg., Portland, Oregon

OPPORTUNITY

FOR SALE: Rare violin by Giovanni Battista Rugieri of Cremona, 1690; in perfect condition. This is a superb collector's item. Certificates from Hamma and Hill. Cash Price $5,000. For further information write: Dr. Erich F. Steinthal, Newburgh, N. Y.

EUNICE STEEN LAMONT
SOPRANO, CHICAGO OPERA CO.
Studios: 410 Lyon & Healy Bldg., Chicago 4, Ill.

PASCARELLA
ENZO, Violinist CESARE, Cellist
Concert—Recital—Instruction
4107 Camero Avenue Hollywood 27, Calif.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

GIUSEPPE CAVADORE
VOICE
CHICAGO OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5887

GEORGE BARATI
CONDUCTOR—COMPOSER—CELLIST
San Francisco-Berkeley area
2333 Channing Way, Berkeley 4, Cal.

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

HELEN KETTNER
PIANIST
Mgt. Frederick Barnes, 664 N. Michigan Ave., Chicago, Ill.

RUDOLPH REUTER
PIANIST
Grace Pratt, representative
500 Kimball Hall, Chicago, Illinois

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
8810 So. Park, Chicago, Ill. Tel.: BU. 8-4139

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 720 Fine Arts Bldg., Chicago, Ill.

NAOMI COOK
SOPRANO
CHICAGO OPERA COMPANY
825 Orchestra Building Chicago, Ill.

ELSE HARTHAN ARENDT
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
1014 S. Michigan Ave., Chicago, Ill.

LOLA FLETCHER
"A singer who teaches singing"
724 Fine Arts Bldg., Chicago, WE. 9-2494

LEO PODOLSKY
CONCERTS · PIANO CLINICS · MASTER CLASSES
For information as to available dates, please write to
RITA OLSON, 7424 Merrill Ave., Chicago 49, Illinois

MYRON CARLISLE
". . . flexible baritone of luminous quality."
CONCERT — ORATORIO
1832 N. Lincoln, Chicago, Ill. MO. 4-1828

DELTA OMICRON
NATIONAL MUSIC SORORITY
Louise Conrath Hoch, *National President*
2051 Seventh St., Cuyahoga Falls, Ohio

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. HAR. 8588

KAROL LISZNIEWSKI
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetitzky
Artist Faculty, Cincinnati Conservatory of Music

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago, Ill

PRO MUSICA TRIO
Nina Mesrow Minchin, Pianist-Founder
Ennio Bolognini, cellist; Frits Siegal, violinist
Plaza Hotel—Chicago, Ill.

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P.M.

LILLIAN PRICE
TEACHER OF SINGING
Specialist in Voice Building
724 Fine Arts Bldg., Chicago WE. 9-2494

REINHOLD SCHMIDT
BASS-BARITONE **School of Fine Arts**
University of Kansas, Lawrence, Kansas

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 5389

CHARLES HAUBIEL
COMPOSER—PIANIST—LECTURER
For information write
The Composers Press, Inc., 853 7th Ave., New York 19

MAUD-KEY SHELTON
SOPRANO
825 Orchestra Hall Bldg., Chicago, Ill.
LAGrange 0528

Florence TRUMBULL
PIANIST-TEACHER
2118 N.W. 18th St., Oklahoma City 7, Okla.

LEO HEIM
PIANIST
Accompanist-Teacher
American Conservatory, Chicago, Ill.

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice
OLGA SAPIO, Piano
67 Riverside Drive, New York ENdicott 2-8066

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg. Chicago, Ill

MAE GRAVES ATKINS
TEACHER OF SINGING
Chicago Conservatory, Fine Arts Bldg., Chicago, Ill

BARRE HILL
BARITONE
American Conservatory
Mgt.: Clarence E. Cramer, Kimball Bldg., Chicago

DOROTHY JORDAN
DRAMATIC SOPRANO
Concert - Radio
825 Orchestra Bldg. Chicago, Ill

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 N. Wacker Drive
Chicago, Ill.

BLANCHE STROM NORDBERG
PIANIST - ORGANIST - ACCOMPANIST
5134 N. St. Louis Ave., Chicago, Ill.
Tel.: KE. 9-1437 HA. 7-8438

MATHILDE McKINNEY
PIANIST — COMPOSER
Great Road, Princeton, New Jersey.

Vera MIROVA
DANCER—TEACHER
111 E. Chicago Ave., Chicago, Ill. Tel.: DE. 7-3083

CECILE de HORVATH
CONCERT PIANIST and TEACHER
836 Fine Arts Building, Chicago, Ill.

SPRENGER PIANO CAMP
Cape Cod — Boys & Girls 8-16.
Mr. and Mrs. Stanley Sprenger
252 S. Van Pelt St., Philadelphia 3, Pa.

WAGER SWAYNE
Pianists Prepared for Public Appearances
20—21st Avenue San Francisco 21, Calif.

Manuel and Williamson Studios
HARPSICHORD
PIANO — SINGING
5518 S. Hyde Park Blvd. Chicago, Ill.

For* YOUR CHICAGO RECITAL *Consult
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

HAROLD HENRY
PIANIST
853 Seventh Ave., New York 19, N. Y.
Circle 6-0385

HERBERT RENISON
CONCERT PIANIST
Personal representative—Bertha Ott
306 South Wabash Chicago, Ill.

MILDRED MILFORD
PIANIST
Suite 701, 119 West 57th Street
New York 19, N. Y.

Looking at life through music

KAPELL uses the Steinway exclusively, as does virtually every great artist today: Bolet, Brailowsky, Casadesus, Friedberg, Graffman, Hess, Horowitz, Kraus, Levant, Maynor, Menuhin, Meyer, Novaes, Reiner, Reisenberg, Artur Rubinstein, Serkin, Tureck, Vronsky & Babin, Wallenstein, Webster, and many more. . . . Over 1000 music schools and music departments of leading colleges use the Steinway. . . . Illustrated is the charming Louis XV. Terms to suit your individual convenience. Your local Steinway representative is listed in the classified telephone directory.

As surely as the young tree is nourished by the sunlight, the inner world of your child thrives if he learns to look at life through music. For his education choose the Steinway! No other piano has won so much acclaim from so many music schools and piano teachers.

Is it practical to provide the beginner with so fine an instrument as the Steinway? Experience definite.y proves that for the beginner and the accomplished player alike the Steinway is the wisest of investments. Its inspiring voice and lightning-quick Accele Action are among the many sons why the Steinway m mastery easier.

Moreover, so enduring is craftsmanship of the Stei that it will retain its golden and magnificent beauty year year. The Steinway costs mc the outset, but in the long r is the least expensive of pi For our helpful booklet, "Hc Choose Your Piano," writ Steinway & Sons, Steinway 109 W. 57th St., New York 19.

STEINWAY THE INSTRUMENT OF THE IMMO